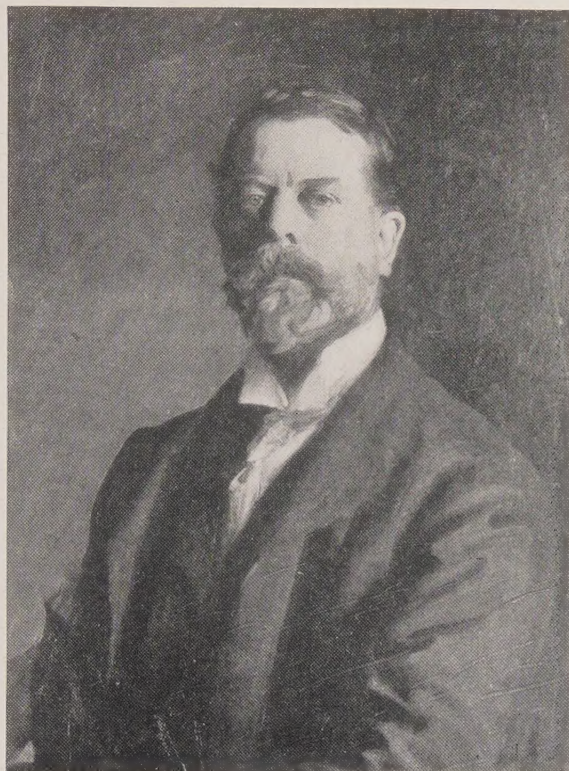


# THE AMERICAN MAGAZINE OF ART

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SELF-PORTRAIT

JOHN SINGER SARGENT

UFFIZI GALLERY, FLORENCE

## JOHN SINGER SARGENT<sup>1</sup>

**T**HE DEATH of John Singer Sargent, which occurred in London on April 15, came as a great shock, for though the painter was within a year of seventy, he was so vital, so physically and mentally strong that it seemed impossible to believe that he could die. His death occurred at his home

in the early morning. Mr. Sargent had retired apparently in good health, and when a servant entered his room to awaken him his spirit had fled.

From every quarter there was an outpouring of sorrow and of veneration. The Council of the National Academy of Design

<sup>1</sup>An elaborately illustrated article on Mr. Sargent was published in this magazine in April, 1924, at the time that a great exhibition of his work was held in the Grand Central Galleries in New York.





COURTESY GRAND CENTRAL ART GALLERIES

MRS. ADRIAN ISELIN

BY

JOHN SINGER SARGENT



in New York, meeting immediately in special session, drew up the following resolution:

The Council of the National Academy of Design feels in the death of John Singer Sargent a sense of loss to art that cannot be expressed in words.

The sudden removal of the greatest figure in nineteenth and twentieth century art is rather bewildering to many of us who can hardly imagine an art world without John Singer Sargent. He had impressed his personality upon his work in so many ways and always with such supreme authority that he had created a class for himself, becoming not only its central but its unique figure.

He set his seal most deeply and most broadly in the portrait, and to have been painted by him added distinction to the most distinguished. In his mural paintings in the Boston Public Library he showed himself as original, intensely personal and powerful in a field which had known such giants as Michael Angelo and Raphael among its illustrators, and when he turned from his portraits and his mural panels to work of minor size, though hardly of less beauty, he was astonishing as recorder in his swift, sure and most graphic impressions of nature. Figures in low toned interiors or against brilliant sunlit architecture, animals, plants, seas or clouds, in short facts, which he set down unerringly and presented with a selective originality that was all his own.

His personal character was admirable in its

generosity, and he was modest and retiring almost to a fault, and one may call him fortunate to the end as passing in the plenitude of his powers.

John Singer Sargent was born at Florence, Italy, in 1856. His father was Dr. Fitzwilliam S. Sargent of Boston, a physician and author. His mother was Mary Newbold, a member of a Philadelphia family. From his mother, it is said, he inherited his gift for painting. Most of his life was lived abroad, and for many years he had maintained a residence in London. He was unmarried and is survived by two sisters, both of whom were in London at the time of his death.

The funeral was marked by great simplicity. It was at his home, a simple church service. The burial was in a cemetery at Woking, 20 miles from London, in a rolling, picturesque country district.

It is impossible even now to realize that his great career is ended, that no more will that gifted hand produce great works of art. The world is the richer for his having lived, the poorer for his having left it.

L. M.



VENICE

A WATER COLOR

JOHN SINGER SARGENT





THE SHOWER

GEORGE INNESS, JR.

## THE MANTLE OF GENIUS

IN TARPON SPRINGS WITH GEORGE INNESS, JUNIOR

AN INTERVIEW

BY ESTELLE H. RIES

A GOOD-HUMORED, vivacious person is George Inness, Jr. There is a tendency to approach with awe the man who has attained distinction in his profession. But Inness will have none of it. A genial host, he presides gayly over his wife's well-ordered home, while she, in her inimitable way, presides over him. There never was a better spirit of cooperation and helpfulness than that which exists between Mr. and Mrs. Inness.

This at least is the feeling of an outsider who for one short day was admitted within the hospitable doors of the Inness household.

Mr. Inness for a number of years has been rather a recluse, his summers spent upon a pinnacle of the Catskill Mountains in the clouds, his winters in Tarpon Springs, Florida, where I visited him.

The little city of Tarpon Springs is called

the Venice of the South. It is set in the midst of numberless bayous, and through it flows the Anclote River. Beyond the town, the Anclote is bounded on either side by the tropical jungle. The slow-moving stream provides reflections and atmospheric effects that are almost indescribable. One may stand with Mr. Inness almost at his doorstep and see the dense undergrowth, the feathery palms, the ancient live oaks. Flashing sunlight glistens upon strange mosses and exotic blooms of unfamiliar form and color that delight the eye at every turn.

And what a home he has! I cannot tell you how many rooms there are, but one leads into another until the vista is almost bewildering. Living-rooms and libraries, both in the plural, and porches and dining-room, too. Each room has every possible



element of comfort—easy chairs, tables, and all sorts of charming accessories.

There is a very bookish atmosphere, and wherever one turns, except in the dining-room, there are bookcases overflowing and

forward all the other important and useful activities that are carried forward in that household will have to remain a mystery as far as my own detective powers are concerned. Mr. Inness also writes—has done



A WINDY DAY

GEORGE INNESS, JR.

books and periodicals overrunning the reading tables everywhere. That comes of Mr. and Mrs. Inness being directors and trustees of a prominent old publishing house company. They receive a copy of everything published as soon as it is off the press. But unlike other bookish atmospheres, these things have the unmistakable evidences of being read. And just how Mrs. Inness or anyone else can absorb this constant influx of literature and also carry

an extremely enlightening and well-known biography of his distinguished father, and sometimes engages in other literary endeavors.

Part of the house, a separate wing, is the studio, quiet, large and satisfying. Here the artist gave me a private exhibition, analyzing and setting forth the aims of some fifteen or twenty canvases, some of which are reproduced herewith.

An interesting and highly successful





GEORGE INNESS, JR.

FROM A PHOTOGRAPH

experiment is one that Mr. Inness has made for the church in Tarpon Springs. It consists of three large paintings, in triptych form, to illustrate the twenty-third psalm. The first one, "And beside Still Waters," shows a tiny figure in white on the bank of a little stream that flows quietly through the open country and disappears in the far, far distance. The largest portion of the painting is occupied by a wonderful sky, curving dome-like over the lowland. The sense of scale in this work is excellent, and the spectator is irresistibly swept up and completely lost in a sense of the grandeur of nature and a trust and faith in his Maker. The central and large picture has proportionately a vaster expanse of sky, and breaking through its soft clouds a marvellous light

is seen. It falls upon a flock of sheep, so small in scale as to be barely indicated, and a herdsman goes before them toward the horizon. It is called, "He Leadeth Me." The third picture supplements the first. "In Green Pastures" there is simply the land and the heavens above. No living creature is seen. The group expresses peace and sublimity with a spiritual quality that I have never seen before.

This is a modern conception, modern not in the sense of cubistic interpretation but as presenting an abstraction appealing to the submerged strain of reverence and nobility that lies latent in everyone. It is so simple that all can understand it, and he who looks upon it is exalted and enriched.

Modern seekers after novelty may con-



denn Mr. Inness as taking nature too literally, as giving us in some of his things an almost photographic accuracy. They do not like a tree to look like a tree, or a leaf like a leaf. They look at a perfectly recognizable woodland scene, but they fail to discern the subtlety and poetry revealed within it. They prefer the mystery of bewildering geometric forms to the mystery of nature's inscrutability as anyone may honestly feel it. But there is not so much wholesome simplicity in the world that we need to go out of our way to avoid it. In Mr. Inness' work is nothing fantastic, but simple truth and honest beauty.

Heredity is ever strange, and there are penalties attached to having a famous father as well as advantages. Mr. Inness, who as everyone knows is the son of one of America's most illustrious landscape artists, personifies some of these. It all started when he was born, for he was born and raised a painter. There was no volition of his own in the selection of his life work; it was prearranged by his parents. They decided that he must paint, and paint he did.

"The name of George was given me, of which I am very proud," Mr. Inness relates, "although it proved to be a tremendous handicap. It established constant embarrassing comparison, and it also caused confusion in the trade which was making fortunes through the growth of my father's reputation and the demand for his pictures.

"This handicap has kept me poor, and I am not a popular painter. Had my pictures been signed John Smith, they might have held up to the standard of John Smith, but as Inness, Jr., they must stand with Inness not only in quality but in price. As price is the highest standard in the trade, the trade would suffer by introducing Inness at an inferior rate."

This was indeed a practical problem and one that is unique in the annals of the painter's art.

"My father was bound to make a painter of me," he modestly, too modestly, continued, "whether I had any talent or not, so my career as an artist started at a very tender age. At fourteen I left school where I had always been a dullard and had suffered tortures at finding myself surrounded by children much younger than myself.

"In 1869 I went to Europe with my

parents and studied art under my father's instruction while in Italy, and under Leon Bonnat while in France. Any knowledge I attained in art and its technique, however, was gained through association with my father. The Bonnat episode was short and negligible."

His early masters said he had no aptitude, but with his father's name he inherited a love for beauty.

"In 1875 I found myself in America again, and made a meagre living by an attempt at illustrating in which I never became a master."

When the present George Inness came into the world, his father was a young man whose reputation as an important force in landscape painting had still to be recognized. But by the time George Inness, Jr., was grown up, he found he had inherited the cloak of a genius, with all the obligations that its possession entails. Surely an unusual and difficult enough position to find oneself in, and the earnest, lifelong struggle of George Inness to be worthy of his father has borne fruit in his recent work. To go on with the story,

"In 1879, when I was twenty-five, I married the daughter of Roswell Smith, founder of the Century Publishing Company. From this time I found myself relieved of the necessity of illustrating and painting 'pot boilers' for which I acknowledge I had no liking. As for talent, who knows. That I had genius for hard work I do know, and what I may accomplish in art is due to persistent effort, made harder because it has not been necessary in order to keep the wolf from the door."

That real merit was even then achieved by Inness may be realized by recognition of his work in the higher circles of French and American criticism. These honors are not given to a man in respect for his father but solely on the basis of the candidate's own efforts.

"After my father's death in 1894 I took my family to France, where we remained until 1901. In 1895 I exhibited for the first time in the Paris Salon and was awarded an honorable mention. Three years later I was awarded the gold medal of the third class, and the following year was made an officer of the Academie des Beaux Arts. Soon after my return from abroad I was





PASSING OF THE GALE

GEORGE INNESS, JR.



ON THE BRIDGE

GEORGE INNESS, JR.



made an Associate of the National Academy of Design, and three years later a full Academician. I have not for years exhibited at our public exhibitions but, through the patronage of a few admirers, have been able to dispose of enough of my canvases to keep up my courage and in a measure satisfy my pride."

A man ordinarily likes to regard himself as individually different from the rest of men—as a new personality and an originator of unknown things. Not so George Inness, Jr. His effort is to carry on the life work of his father, and in all humility he is guided by his reverence for that image.

Tarpon Springs is the centre of the world's sponge fishing industry. One of the most picturesque sights is at the mouth of the Anclote where the spongers moor their boats. The sponge is obtained by Greek divers who gather great quantities from coral reefs in the Gulf of Mexico, and who live in a Greek colony set apart for them in Tarpon Springs. Their boats are as a bit of the Aegean Sea transplanted to western shores. The men, all swarthy, bearded Greeks, loll around on the decks in off seasons, smoking incessantly.

Mr. Inness engaged in conversation with the foreman of the market on the day we visited it. He was a very large man permeated with the odor of raw, undressed sponge, and tried to persuade me to go into one of the large cages where tons of newly gathered sponge were awaiting sale. This did not seem so picturesque as looking in from the outside, so I declined the invitation.

One does not expect a sponge market foreman to know much about art, and I was surprised at this one, who, when he heard Mr. Inness' name, confessed that he had seen some of Mr. Inness' work in the Pittsburgh Museum of Art. Now there are plenty of Mr. Inness' pictures right in Tarpon Springs, and numerous exhibitions of them. The vision of this person getting within a mile of an art gallery has given me renewed confidence in a more general appreciation of art by the layman.

But through the entire day I had Mr. Inness talking upon this very subject—how to increase an understanding of art on the part of ordinary people. I plied him with many questions and shall set down his replies as far as possible as he gave them.

So many of us seem to think that art is but a luxury for the rich that whenever I have the opportunity to discuss the subject with an artist I always ask what is the place and importance of art in our daily lives. To this, Mr. Inness replies that without it, a community would revert back to savagery.

"The arts," he says, "are what bring enlightenment to the world and lift it out of the turmoil and sordidness of daily existence. Without them we would have nothing to live for, and existence would be entirely on the basis of the survival of the fittest. Art, not only in picture painting, but as developed in literature, sculpture, music, architecture, the pulpit and the platform, is to awaken the spiritual in the human race, without which we are no better than the savage.

"True art is the only thing that lives—after wars, enterprises, fortunes and conquests are all forgotten. The art of nations stands out as a beacon for generations to come. If I mention Egypt, the first thought that occurs to my audience is her art and civilization, the marks of which have been left, and for which we make pilgrimages. If I mention Greece, the first thought suggested is not of her wars and conquests but of the arts she has left behind."

During the course of the day I inquired what might be regarded as the chief retarding influence to better art appreciation and what might be done to counteract it. Mr. Inness blames this condition upon the absence of the realization that art is an essential in culture and refinement, and believes that schools could do much to instil the correct attitude.

"Let the schools teach the importance of art as an essential to a higher spiritual condition that brings happiness into our daily lives. Show examples of fine paintings, sculpture and architecture. Have intelligent instructors to point out and explain the reason for art and what it has done toward the enlightenment of the great nations of the past; that even though they have gone into oblivion as nations, their art still lives. The movies may also help by revealing the great arts of the world. The great thing is to keep examples of good art constantly before people, in schools, in movies and as far as possible in the homes and streets."



How constant immigration will affect the progress of art in this country was also discussed. Mr. Inness believes that the help of constant immigration can only be through the fresh blood that brings to us the talents of other nations. The consequence of this will probably make our country the Mecca of all the arts.

To me, it has been something of a problem to know what to do about people who "go in" for grocery calendar art—who know what they like, and always like something in poor taste. Was it better, I wondered, to have poor pictures or none at all? Mr. Inness interestingly contends that any kind of art is better than none.

"Tell them to keep on liking the poor example until they like something better. The man who likes a 'work of art,' although it may be considered poor by better judgments, is on the road to seeing it as they do. The appreciation of art grows by what it feeds on, and although a man may see beauty in a poor thing, he will by constant association with it gradually discover that what he once thought virtues are faults. Let the layman like what he likes, but let him also study the works he is told are great. If he seriously cares, and observes, he will sooner or later begin to realize that the things he first liked no longer satisfy and represent only the trivial aspect of things. A great picture one looks *in* to; the trivial picture one looks *on* to.

"The illustration picture will first attract the layman, as would the jingling tune in music, but with constant repetition he tires of the tune and leaves it to take pleasure in the harmony and rhythm of great waves of sound. Just so in pictures. He learns to feel the rhythm and the great waves of color and form that we call 'quality.' In these days of Bolshevism, Futurism, Pure-colorism and Jazz, the poor devil who would get an understanding of art has a hard time indeed. But let his star of hope be Truth and eventually he will recognize it in the firmament.

"The reason for the demand for mediocre pictures is that people are looking for the illustrative and imitative pictures—a dog, a cat, a pretty little girl, the snow scene sprinkled with mica to make it sparkle. It is better to have even such poor pictures than none at all. Decidedly yes, because

through them the desire for something better in the home may be awakened. The picture in the home, even though it be very poor art, lends, as it hangs on the wall, a sense of decoration which is the first step toward the awakening of a higher art. To have no pictures rather than poor ones would be a calamity, I may even say, for it would deprive the home maker of the possibility of growth, since he would have no point of departure."

What place has ugliness in art, I next asked Mr. Inness.

"None," he answered. "I abhor it. Art has no mission but that of beauty. It must be beautiful to awaken beautiful thoughts. But the very ugliness of a subject may be made beautiful by its treatment. There is beauty everywhere if one is attuned to it."

Could there, I inquired, be a higher education of collectors to stimulate them to patronize American artists instead of foreign ones to the exclusion of native artists. The reply to this was unexpected.

"I do not wish to exclude foreign art. In art I throw aside all patriotism. Art is universal, and all the good art we can get into this country, no matter where it comes from, I welcome. The protection of American art will be taken care of by commercial enterprise, and legislation, as for any trade, will be developed as needed. It would, however, be well for the art collector to study art through the artist, by association, that he might look on art from the artist's viewpoint rather than the trade with reference to its monetary value of the day and its future value as a speculation.

"My art, to me, represents music, and as I paint, I feel through color and line the rhythm of music, as the waves of sound bring visions of form and color to my mind. I have never thought of pictures when I am painting. The picture quality takes care of itself. My thought is to carry out or develop the problem of some quality of light that I see in nature. This is my ideal, but oh, how far seems its realization! But I still struggle on, hoping that maybe some time in this world or in a future state my mission may be realized."

My personal feeling is that had Mr. Inness not been coerced into a successful career as a painter, he would have created





HOMEWARD

GEORGE INNESS, JR.



OUR FARM

GEORGE INNESS, JR.



in the art of music. He rather discusses painting in terms of sound and musical rhythm and recognizes a close harmony in the two arts.

As we know a Corot for the black lacy leaves on his trees, so do we know an Inness for the burst of brilliant light in his skies. He loves the ever-changing cloud forms and catches their very motion on his canvas. The compositions are the simplest conceivable pastoral scenes, comforting and restful in their simplicity.

Inness goes in for no show of color or technic. "Why talk about brush work or line?" he queries. "Methods are only the means to an end. And the end, in my mind, is to give the spectator an emotion of the beauty and grandeur of nature, and his own inter-relation with the scheme of things."

Since this article was written Mr. Inness has painted a remarkable, symbolical picture entitled "The Only Hope." It is over 9 feet high and 6 feet wide and was painted at Cragmoor in the summer of 1924. During the past winter it was shown privately at Tarpon Springs, Florida; and last April was taken to Washington and exhibited first to the President and Mrs. Coolidge in the Corcoran Gallery of Art, and then for a week or more in the building of the National Red Cross. Its purpose is primarily to bring peace on earth, and it points to the only way that this end can be accomplished. It was not produced, as are most pictures, to set forth objective form and color, but

rather to visualize an idea. It is therefore essentially subtle.

In an explanatory statement which accompanies the picture the artist says: "I dreamed, and as I dreamed the Interpreter came, and by the hand He led me to a mighty city that was good to look upon." This city had attained "a culture never before known. In wealth, in science, literature and art it stood alone throughout the world. But it was a place of unrest; the 'vision of love' had been 'swallowed up in the desire for wealth and selfish ends.' Where is rest and peace to be found? In the painting Mr. Inness shows the symbolic city destroyed; no human life remains. 'The only thing that stirs is the miasmatic mist that rises from the river.' The world, while suggesting past power, is veiled in mist. But as the gazer looks he sees the sun rising in the east, and it seems to grow in intensity, to envelop the ruins in its beauty, to proclaim the breaking of another dawn. The sky is radiant; a little white dove is seen descending and in the center of the great sun gradually one discerns the Christ himself—the Light of the World, the embodiment of love—the 'only hope.'"

So striking is this visualization of a great idea that two practical idealists—business men—Irving T. Bush, President of the Chamber of Commerce of New York, and Edward Bok of Philadelphia, have formulated a plan to have it shown in educational institutions throughout the United States. This plan is under consideration.

## THE ALBRIGHT ART GALLERY CELEBRATES ITS TWENTIETH ANNIVERSARY

ON MAY 31, 1905, the citizens of Buffalo gathered together in Delaware Park, then recently made famous as the site of the Pan-American Exposition grounds, to do homage and pay grateful respect to a magnificent gift to the city, of what has since become known as the Albright Art Gallery of The Buffalo Fine Arts Academy. Its donor, John J. Albright, Esq., was a man who had seen a vision, and who had striven to place in the midst of the western metropolis of the Empire State an art center worthy of the name.

The Gallery, designed by the Buffalo firm of Green and Wicks, now Edward B. Green and Sons, is considered by critics as one of the purest examples of Greek architecture in America. Twenty years would seem ample time to find flaws in the usefulness of a building designed for a definite purpose. At the time of the erection of the building, electric light had not risen to its present state of perfection. The exhibition galleries are, therefore, essentially lighted by daylight with auxiliary lighting for emergencies. Artists seem to be generally united





ALBRIGHT ART GALLERY

BUFFALO, N. Y.

in the ideal plan and arrangement of the sculpture court for the exposition of the plastic arts.

The building, which is entirely of marble, is 250 feet long on its north and south axis, and 150 feet on the east and west axis—in the shape of a double letter E with back to back. The building faces a lagoon of the park with boulevards that connect to all parts of the city. A main line street car service passing by the rear entrance gives the Gallery ample facilities of approach.

#### THE BUFFALO FINE ARTS ACADEMY

The Buffalo Fine Arts Academy was organized November 11, 1862, and was incorporated December 4 of the same year, "to promote and cultivate the Fine Arts and to that end establish and maintain in the city of Buffalo a permanent art building or buildings and collections of paintings, sculpture, engravings, and other works of art, an art library, and art schools adequately equipped and having courses of instruction and practice, and generally to foster art in

all its branches." The Academy in its history has passed through the various vicissitudes of struggle, growth and achievement common to similar institutions, culminating in the magnificent Albright Art Gallery, the munificent gift of the donor. The completion of this building placed the Academy at once upon a new and higher plane, with its largely increased opportunities for public exploitation of art works as well as the development of loftier ideals.

Thomas LeClear, an artist of ability and a student of Henry Inman, came to Buffalo about 1847 and infused new life and spirit into the art life of the city by his personality and his ability as an artist. He was given first charge of the direction of the Academy, which was relinquished after a short time to return east. For many years Lars Gustaf Sellstedt carried on this work.

Lars Gustaf Sellstedt in his book, "Art in Buffalo," refers to the Academy's formal opening in a downtown apartment building as follows:

"Until the beginning of the second decade





SCULPTURE COURT—ALBRIGHT GALLERY

BUFFALO, N. Y.



of city life, Buffalo was as void of reliable annals of its art as the cliff-dwellers of Arizona of those of their origin. All that is known is that at an early day it contained four portrait painters, and that a goodly number of its citizens were willing and able to pay the price of a stunted immortality in oil.

"According to the *New York Gazetteer*, published in Albany in 1842, the census of 1840 gave Buffalo a population of 18,213, while that of New York City and county was 312,710.

"When the size and age of the city is taken into account, it will be seen that portrait painters, at least, had small cause to complain of want of patronage, since in a place of less than 20,000 inhabitants four resident artists could find profitable employment.

"The formal inauguration of the Academy took place on the evening of the 23rd of December, 1862. On the evening mentioned the rooms were crowded with an expectant throng of the lovers of art and the best society in the city in its finest clothes. After a musical prelude by Poppenberg's band, the venerable and honored ex-President of the United States, Mr. Millard Fillmore, as chairman of the committee of reception, arose to introduce Mr. Henry W. Rogers, as president of the Academy. Mr. Rogers' address was a brief review of the various enterprises which had been instrumental in forming the culture of Buffalo."

Among the incorporators who subscribed their names were men of national reputation. Many of their descendants still have a prominent part in the affairs of Buffalo's civic and commercial life. They are: Millard Fillmore, Grosvenor W. Heacock, Pascal P. Pratt, Sherman S. Jewett, John S. Ganson, Laurentius G. Sellstedt, Oliver G. Steele, John Allen, Jr., William Williams, Harmon S. Cutting, Henry A. Richmond, E. Ewers Tallmadge, Anson G. Chester, Henry W. Rogers, Asher P. Nichols, Bronson C. Rumsey, Silas H. Fish, William G. Fargo, Orsamus H. Marshall, Stephen V. R. Watson, Sylvester F. Mixer, Hiram E. Howard, William Dorsheimer, Coleman T. Robinson, Julius Movius, James M. Smith.

The first President of the Academy, Henry W. Rogers, who served two years, was one of the Academy's first enthusiastic

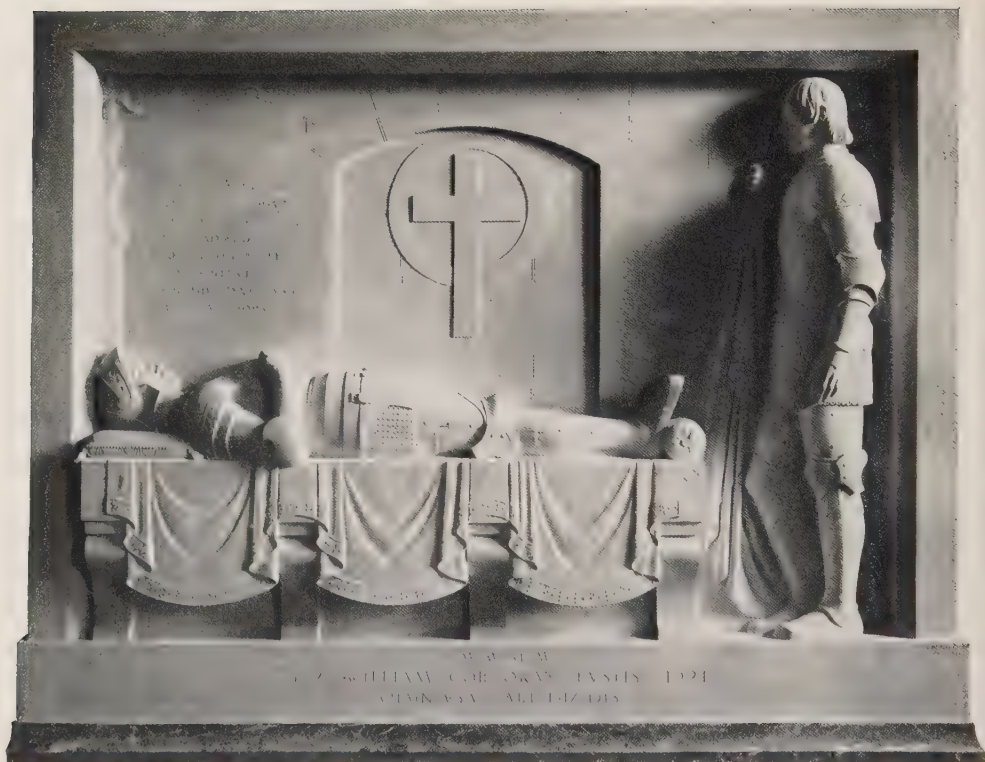
supporters. Col. Charles Clifton, the twenty-ninth president, now in the chair, has held that office continuously since 1918, during which period his loyal support and efficient leadership have done much toward furthering the work of the Gallery.

Besides numerous donors of pictures and group collections, such as the Gates, James and Chapin Collections, there have been established a number of valuable funds for the purchase of pictures. Among these are: The Elizabeth H. Gates Fund, The Albert H. Tracy Fund, The Sherman S. Jewett Fund, The Sarah A. Gates Fund, The Charlotte A. Watson Fund, The Henry A. Richmond Fund, The James H. Madison Memorial Fund, The Charles W. Goodyear Fund, The S. H. Knox Memorial Fund, The Charles Clifton Fund, The Charles Clifton Fund for Sculpture, "Friends of the Albright Art Gallery."

Six months before the opening of the Gallery, Dr. Charles M. Kurtz, who had performed such valuable work in connection with the Southern Exposition at Louisville, Kentucky, in 1889, the Columbian Exposition in 1891-93, and the Louisiana Purchase Exposition in 1901-4, was called to Buffalo to organize the work preparatory to the formal inauguration. He became the first director of the new museum and at once gave to the institution a place of importance among the great galleries of the United States. Dr. Kurtz's death after four years of energetic leadership left the Gallery in the hands of Miss Cornelia B. Sage, his first assistant, who after two years was formally appointed his successor. Miss Sage, now Mrs. William Warren Quinton, continued a work well begun in a most able and interesting way. Through her leadership and ability the Gallery staged some of its most important exhibitions and built up an increased interest in the Gallery's art activities.

The first annual exhibition of works by Houston artists was shown during April in the Houston Museum. The exhibits numbered eighty-seven and included oils, water-colors, drawings, etchings and miniatures. The jury for the exhibition was composed of Mrs. G. A. Volck of Houston, Ellsworth Woodward of New Orleans, and Percy Holt of Galveston.





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SIR LAUNCELOT—EUSTIS MEMORIAL

JOHN GREGORY, SCULPTOR

## SIR LAUNCELOT

THE EUSTIS MEMORIAL BY JOHN GREGORY

A VERY beautiful work in sculpture, a large mural panel modelled in high relief, by John Gregory, has lately been prominently placed in the Corcoran Gallery of Art in Washington as a memorial to the late William Corcoran Eustis, grandson of the founder of the Gallery, and for many years a member of its board of trustees.

This panel depicts Sir Ector de Maris looking upon the dead body of his brother, Sir Launcelot, in the Church of Joyous Gard. On the chapel wall to the left are inscribed these words from Sir Ector's famous lament, found in the last chapter of Sir Thomas Mallory's "Morte d'Arthur": "And thou wert the courtest knight that ever bare shield; and thou wert the truest friend that ever bestrad horse." In the center of the

panel is a niche or blind window, on which is carved a cross in a circle. Both knights are in armor; Sir Launcelot wears his helmet with visor raised—beautiful in death as in life, sleeping the long sleep—the ideal representation of gallant Christian manhood, suggesting in his serenity the triumph of life over death, giving the assurance of life hereafter; the figure of his brother is in interesting contrast, his rugged countenance full of sorrow, his figure vitally alive and yet suggestive of suspended motion; in his very attitude he seems to carry a load of sorrow.

It is a very quiet work. Like the great Adams Memorial in Rock Creek Cemetery and the superb Lincoln Memorial in Potomac Park, Washington, it creates for those who



see it a beautiful silence, eloquent with great unspoken thoughts. In memorializing Mr. Eustis it memorializes those traits of character which represent the noblest in manhood, and it should serve not only to hold him perpetually in high esteem but to induce emulation on the part of those who look upon it. It is beautifully done, very direct in treatment and sympathetic in the matter of expression. The material is Caen stone, which is warm in color and of soft texture. The velvet drapery covering

the bier hangs in lovely folds and suggests weight and richness. In short, Mr. Gregory has succeeded in producing a work which, while new, seems old; a work which one feels has not just been created but rather has always been and could not be different—a great achievement. It is a most difficult thing to produce an illustrative work without making the literary aspect outweigh in significance the artistic merit, but this, too, Mr. Gregory has succeeded in doing.

L. M.



KENMORE—HOME OF BETTY WASHINGTON

FREDERICKSBURG, VA.

## KENMORE—AN EXAMPLE OF EARLY AMERICAN ART

BY FLORENCE SEVILLE BERRYMAN

**T**HE OPENING of the American Wing at the Metropolitan Museum ushered in a new epoch in the appreciation of early American architecture and native crafts, dropping a stone, as it were, into the pool of public apathy, the enlarging and ever-increasing ripples of which are spreading throughout the nation. Heretofore American appreciation of its Colonial relics was either notoriously lacking—as witness the barbarous destruction of countless beautiful examples during the Civil War, or the consignment to the second-hand dealer of furniture of which the owners would now

give a small fortune to regain possession—or else was of a sentimental persuasion entirely. Up to a very recent date, the public has treasured Mt. Vernon, for instance, because it was the home of Washington, not because it is a fine example of Colonial architecture filled with art treasures. The latter fact probably has occurred to but few of the many visitors who have approached it in all reverence. But evidences of budding appreciation of the artistic beauty and significance of our early domestic architecture reached their full flower when the Metropolitan Museum opened its Ameri-



HALL AND STAIRCASE  
SHOWING DECORATIVE CEILING

KENMORE

can Wing, exhibiting complete rooms of various early types solely for their material charm, unstressed by historic association.

It is not to be denied that patriotic sentiment has played an important rôle in preserving for us heirlooms which would otherwise have vanished. The most recent treasure snatched from commercial vandalism is Kenmore, in historic Fredericksburg, Virginia, the home which Col. Fielding Lewis, of revolutionary fame, built for his bride Betty, the sister of George Washington. It was Kenmore's associations with America's greatest hero which inspired the movement to save it as a national shrine. The Ken-

more Association, formed in the spring of 1922, has in less than three years raised the necessary \$30,000 to purchase the house and surrounding garden.

But aside from the rich historic traditions centering in this estate nearly 175 years old, its value as an example of the artistic good taste which is a national heritage will make the preservation of Kenmore a matter for widespread rejoicing.

It is a square brick house, practically devoid of exterior ornamentation, in the style known as Georgian. A wing on the left side, with a prostyle portico, relieves the austere dignity of the front of the





RECEPTION ROOM

KENMORE

PORTRAIT OF FIELDING LEWIS BY WOLLASTON

mansion. The front entrance is simple in the extreme, having no porch but a hooded doorway, which is four steps above the ground level. The rear of the mansion is more intimate and gracious in appearance, with a typical "Colonial" porch, its roof upheld by six plain white columns. A brick walk descends with the garden's terraced slope in the rear. When we admire the charm and simplicity of this "Colonial" or modified classic style of architecture, we wonder how the unmistakable elements of good taste governing its popularity in the eighteenth century could have become so perverted as to produce the excessively

ornamented and mongrel architecture which began to appear in the thirties and forties of the following century.

A study of such homes as Kenmore seems to reveal the very character and personality of our forebears of revolutionary days: reserved and dignified as the front of the house in their public life; human, gracious and marked by sentiment in their family relationships, as is indicated by the rear of the house, upon the spacious porch of which they doubtless spent much of their time.

A unique feature of the interior of Kenmore, and one which now doubtless arouses keenest interest, is the stucco work, ceilings



MANTEL DESIGNED BY GEORGE WASHINGTON

KENMORE

and mantels, said to have been done by two Hessian artisans, prisoners taken at the Battle of Trenton in 1776 by George Washington and sent by him to his sister. Clay from the neighborhood formed one of the chief components, and, in gratitude for the kind treatment accorded them, these prisoners expended the greatest patience and artistic ingenuity upon the work. They were the same craftsmen who did the less elaborate work at Mt. Vernon. If this story is true—and there is nothing improbable about it—it would seem that our first Americans appreciated to the fullest extent the universality of art, its power to overcome racial and nationalistic prejudices

and enmities. At any rate, the work is beautiful and graceful and harmonious in design, the main motifs being baskets and garlands of roses. One over-mantel in the salon, however, is an elaborate design, quaint and whimsical in its humor, depicting the Aesop fable of the fox, the crow and the piece of cheese. It was suggested by George Washington as an ever-present reminder to his little nephews to beware of flatterers. The inside woodwork and extensive panelling is beautifully finished and well preserved, as is the entire mansion. A kind fate placed it with solicitous owners for most of the century after it was sold by the widowed Betty Washington Lewis in 1794. The



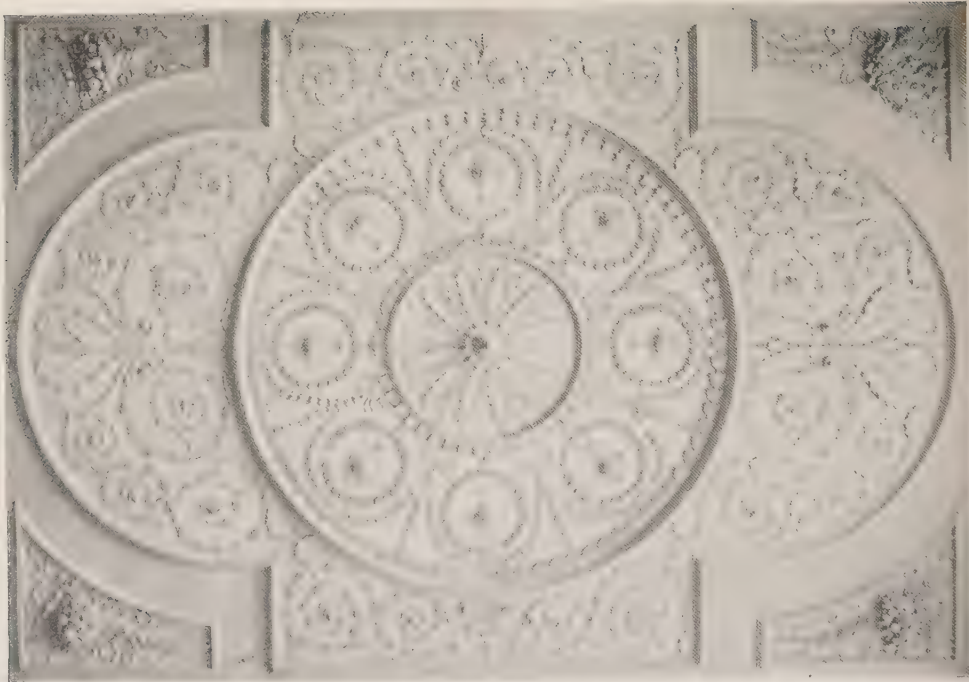


BEAUTIFUL MANTEL AND OVER-MANTEL PANEL KENMORE

rooms are as originally built, no modern rearrangements spoiling them. The large iron locks and keys remain on the doors, and a heavy brass knocker adorns the front entrance. The original estate comprised 860 acres, the vast part of these having been sold before 1800 to satisfy creditors, all Colonel Lewis' money having been given to the cause of the Colonies, in the manufacture of arms and the equipment of three regiments. But the land upon which Kenmore now stands (about 300 feet square) is planted with trees and shrubs, some of them the original plants set out by George Washington himself.

The Kenmore Association is to furnish it

in its original style, restoration to take place under the direction of expert artists with Frank C. Baldwin, consulting architect. It is hoped that original possessions and furnishings may be obtained as far as possible. Betty Lewis' desk was discovered and verified as genuine by a Minnesota chapter of the Daughters of the American Revolution, which presented it to Kenmore. It is of old mahogany with brass trimmings, handles, etc., and is in perfect condition. A Virginia descendant has lent the original portrait of Col. Fielding Lewis by John Wollaston, painted about 1770; and a New Jersey descendant has lent Betty's wing chair. These are valuable loans.



DETAIL OF CEILING—WORK OF TWO HESSIAN SOLDIERS

KENMORE

An examination of the Wollaston portrait of Colonel Lewis will reveal an interesting fact to the student of early American portraiture. There is marked identity between this Lewis portrait and one of Benedict Calvert of Mt. Airy, Maryland. The same body has been used, even to the position of the hands, with the first two fingers of the left hand resting upon the hip. It would be difficult to say how many of these Wollaston portraits there are in existence, but there seems to be no record that any complaints were registered by the various subjects against the employment of a stereotyped figure to support their heads.

Situated in a town which is said to possess more historic places of Colonial, Revolutionary and Civil War days than any other city in the United States, Kenmore yet stands out as a remarkably fine example of its period and will well repay a visit. It is a museum exhibit of the rarest and best sort, for it is to be seen in its own environment and insistent with the spirit of the past and those to whom it was once home.

The dedication of Kenmore as a National Memorial took place on Saturday, May 9,

with an impressive patriotic service held at 1:30, followed by picturesque ceremonies occupying most of the afternoon. There was a parade on Washington Avenue of ancient vehicles and citizens of Fredericksburg in Colonial attire, prizes being awarded by judges who had motored down from Washington, D. C. Songs and spirituals were rendered by negro singers in Market Square, where tea was served by the Washington-Lewis Chapter, D. A. R. The many historic homes of Fredericksburg were open, and the spirit of hospitality which prevailed everywhere was truly reminiscent of the gracious days of a hundred and fifty years ago.

Robert B. Harshe, director of the Art Institute of Chicago, has been appointed by the Hon. Herbert Hoover, Secretary of Commerce of the United States, a delegate to the International Exposition of Decorative Arts in Paris. With other members of the commission so appointed, representatives of arts and industries wherein design is a factor, Mr. Harshe will visit Europe early this summer.





THE ARTIST'S FAMILY

JEAN McLANE  
PORTRAIT GROUP OF MR. AND MRS. JOHN C. JOHANSEN, THEIR CHILDREN AND MOTHER. SHOWN IN THE PENNSYLVANIA ACADEMY'S MOST RECENT ANNUAL EXHIBITION

# C. K. CHATTERTON

BY OLIVER S. TONKS

EDOUARD MANET shocked academic Paris into a consciousness of the beauty of the commonplace. For reason of that he has been the idol of American painters who insist on sincerity. His point of view is notably the creed of Robert Henri and the men who gathered around him. Their insistence has been upon sincerity of statement, robust attack, clarity of color and a frank recognition of the importance of light. These qualities are apparent in the work of George Bellows.

Those who recently have had the good fortune to visit the irreproachable Wildenstein Galleries in New York City have seen this creed perfectly restated by Prof. C. K. Chatterton. In the room given over to his pictures is written the *confession* of a painter who believes that beauty is not exclusive; who asserts that it inheres as much in "Main Street" as in rippling brook or in unusual, quaint bypath. This beauty is that of vigorous color, solid form and, above all, of forthrightness.

Three impressions impinge upon the visitor to the Chatterton exhibition—solid structure, an *allegrezza* of color, a feeling of air-filled space and of pervasive sunlight. Of these possibly the latter is the most emphatic. It may be hot and sultry as in "Clinton Square," comfortably mellow as in "Saturday Shopping," fresh from the river as in the "Ferry Boat" or as if washed by rain as in "The Elms." But so dominant is it everywhere that one's first reaction is that of entering a well-lighted room.

Many a modern painter has been so carried away by the love of the ugly as to allow the note of so-called "human interest" to excuse work that otherwise had little to recommend it. Chatterton does not so err. "Clinton Square" of itself may be ugly enough, but it ceases to be so when revealed in fitting terms of design, color and light. It is replete with intriguing drawing, flooding with sunlight, and is most solidly constructed. It carries an air of sincerity and a disdain of the charlatan's trickery in getting results by flippant technique.

Chatterton knows what he is doing. The

purposeful construction and lighting just noted can be seen quite as perfectly in "Saturday Shopping." Casually the picture appears to be that of any busy "Main Street" of a sunny afternoon. It is an apparent truth. Yet when one ponders this seemingly innocent statement of the scene one notes that the whole composition revolves around the explosion of light at the street corner in the middle distance. This brilliancy makes the more interesting the shadowed sidewalk with its bustling shoppers.

The same comfortable sunshine, now noon, warms the forward deck of the "Newburgh Ferry." So noticeable is this quality that it is easy to forget that thought was given to arrangement. It would have been easy to have split the picture into two parts by the column in the middle. It is not so split, for the reason that the wind has filled the upper part of the opening with smoke while, below, horses and men block this way out. Everything is premeditated, but the forethought is artfully concealed. Yet there is no rigidity. The boat is moving so truly that you can almost see it eat into the space between it and the shore.

All this in a way is the apotheosis of ugliness. Professor Chatterton can also paint the "attractive" theme. Mark his "1812." Not only is the white colonial church itself a romantic subject but its charm is enhanced by the pattern of shadows that flits along its flank. A spirit of peace is there.

This feeling of contentment pervades the "Cornwall Road." The filtering light, the inviting comfort of the old farmhouse and the beckoning road all add a romantic note perhaps not seen in the street scenes.

It would be easy to go on enumerating the interesting variety of effect in the pictures of this exhibition. It suffices to record that C. K. Chatterton's art is versatile. He paints with certainty and *bravura*. His forms are solid, his colors attractive, his drawing spontaneous and uncramped. He does not pose. He is sincere, forthright and convincing.





CLINTON SQUARE

C. K. CHATTERTON



SATURDAY SHOPPING

C. K. CHATTERTON



"1812"

C. K. CHATTERTON



THE NEWBURGH FERRY

C. K. CHATTERTON





OCTOBER

W. HERBERT DUNTON

## DETROIT'S ELEVENTH ANNUAL OF AMERICAN PAINTING

BY REGINALD POLAND

WHILE one manner of art is disappearing for the moment at least, another is attempting to solve apparent problems and a third may be producing masterful creations. While painting continues to experiment in post-impressionism and a more complete art based in part on the various phases of that abstract expression, the greater American pictures today are, in general, impressionistic or realistic. And now that the preliminary study in these two realms has been made, the science and technique of the former, the austerity and, at times, the harshness of the latter have often been replaced by beauty and poetry and by monumental design. Evidence of

this is found in the Eleventh Annual Exhibition of American Painting on view in the Detroit Institute of Arts from April 21 to May 31, 1925.

The collection was more representative than ever, inasmuch as it did not conflict as much with other exhibitions as sometimes in past years. Clyde H. Burroughs, Executive Secretary of the Detroit Institute of Arts, selected the pictures most carefully from a number of temporary exhibits and from the studios. There were one hundred forty-four of the more recent pictures by one hundred forty-one artists. One should judge the art of a time by its best, inasmuch as only such work, if any, is the kind that



MARNIE, PAGE AND GINGER

MARIE DANFORTH PAGE

ELEVENTH ANNUAL EXHIBITION, DETROIT INSTITUTE OF ARTS

will attain a place of distinction and live longer. The best is, therefore, the most significant. This Detroit collection, being truly representative of progressive American paintings, suggested certain tendencies. More than a third of the one hundred forty-four pictures in Detroit were compositions with the figure, a quarter of the total were

portraits, while a comparatively small proportion of the former were also of genre and less than a score found still life as their subject. Landscapes were not so much in evidence as in the past, for they numbered but forty-three. However, they included a larger number of prize-winners than did the other subjects. From these somewhat in-





THREE TOP-SERGEANTS

GEORGE LUKS

dicative totals it would seem that, while American landscapes still hold their own well-recognized position among the world leaders, there is an increasing interest in the figure.

A vivid plein-air impressionism distinguishes the landscapes. Daniel Garber's orange and opalescent green "Harmonville," with sunny earth, trees, houses and factories merging into a bright, panoramic fabric, was an outstanding example. There were but few still-life paintings, which is not extraordinary, for, while connoisseurs often choose landscapes after figure subjects, generally it is later still when they begin to care for still life with its even more abstract character. Dines Carlsen's "Flemish Tapestry" was one of the notable exhibits in this class. It represented a symmetrical composition; Florentine carved candlesticks, a Chinese bronze vase and a porcelain bowl with russet apples and Malaga grapes harmonize in atmospheric tones against the Brussels tapestry revealing hunting scenes. One would have to search far and long to

find elsewhere so sensitive and aesthetic a treatment.

Although genre is also all too scarce, several pictures of incidental scenes stand out prominently in memory. Of old master quality, yet with the spirit of the day, was Leon Kroll's picture entitled "Sleep." George Luks' "Three Top Sergeants," reproduced herewith, was bought by the Detroit Institute of Arts the first day the exhibition opened. One of the three men sings from an open book, another plays a guitar and sings, while the third, in the center, is playing on a flute which by its line cleverly helps to make a more homogeneous mass. The picture, in fact, is really a play of opposing volumes, balanced values and colors of violets grading from an almost pink to a blue. It is like a more plastic and therefore effective Manet.

To speak of the more purely decorative panels, of which there were very few, one at once remembers W. Herbert Dunton's "October." In this horsemen of the southwest swing along the road against billowy,

golden and emerald-green masses of foliage. The trees were arranged arbitrarily and with quite static, symmetrical balance. The painting would be appropriate as an overmantel in a library or in a country or summer home, though perhaps a bit too strong for most interiors. Julius Rolshoven, of Detroit, showed a mural design called "The Coming of the Spaniard," which had decided merit in its all-over spotting of bright colors, incidentally in the spirit of the subject, and in its broken-up, cubistic manner that prevented any monotony in the flat plane.

There were a number of very strong portraits such as Sidney E. Dickinson's likeness of the artist, "Nathan Potter;" Douglas Volk's portrait of Lincoln; Albert Smith's "Lionel Atwill as Deburau"; Guy Pene DuBois' "Jeanne Eagles in 'Rain'"; Irving Wiles' "Self Portrait"; Robert Susan's "Governor Pinchot." George Bellows' portrait of "Emma in the Purple Dress" was monumental and attractive in form, one of the most refined expressions of this versatile genius whose passing is universally lamented. Nicolai Fechin's "Singer" suggested a thinly and broadly sketched Mancini, vibrant with dry light colors. The portrait of a woman with auburn hair by Maurice Fromkes revealed the strength of this distinguished American painter, who has lately attracted so much attention by his strong Spanish pictures. Glacken's "Dream Ride" was distinctly fantastic. In it a little girl was riding on a hobby-horse surrounded by children fishing and boating, by animals riding in carriages and the like, a veritable "Alice in Wonderland" in splashes of strange, bright tones blurred to suggest the dream quality. Leon Kroll's "Portrait of My Wife," composed with the grand piano against which she stands, "Scandal" with its three conversing women painted by Myron Barlow of Detroit, and Helen M. Turner's impressionistic "Lilies, Lanterns and Sunshine" are all exceptionally good.

This collection was noticeably free from *outré*, radical and objectionable pictures. Americans today find joy and art in all sorts of subjects, and increasingly so in the realms of the commonplace and everyday life. This is splendid. Let us hope, however, that in addition they will soon realize

that the greatest art has also interpreted the spiritual. When this becomes more apparent in America, when the religious, the spiritual is naturally a part of our life, then will come a still greater Renaissance in art.

#### NEW MEMBERS OF THE N. A. D.

The National Academy of Design has recently elected five new Academicians and five Associates. The Academicians are John F. Carlson, Eugene Speicher, Jonas Lie, Leopold Seyffert and Edward McCartan. All are painters, with the exception of Mr. McCartan, who is a sculptor.

The associates elected include two sculptors and three painters. In the first category are Harriet Whitney Frishmuth and Malvina Hoffman, both of whom are pupils of Rodin and have won a number of important awards in this country; while the painters include John Ward Dunsmore, Raymond Perry Neilson and Hayley Lever. Mr. Dunsmore is president of the American Water-Color Society and vice-president of the Salmagundi Club.

#### SOUTHERN EXHIBITION AT GRAND CENTRAL PALACE

Contemporary Southern painters and sculptors were represented in an exhibition at the Grand Central Palace, New York City, under auspices of the Southern Exposition, May 11 to 23. This was the first occasion in New York to adequately display to the public the South's achievements in art. Contributions were invited by a committee of well-known southern artists, acting for the Exposition, and included Elliott Daingerfield, Jerome Myers, Francis C. Jones, Augustus Lukeman, Bessie Potter Vonnoh, Helen Turner, Anne Golthwaite and Louise L. Heustis.

#### NORCROSS EXHIBITION AT BOSTON MUSEUM

Paintings by Eleanor Norcross were lately shown in a memorial exhibition in the Boston Museum of Fine Arts. This display was a preview of works which are to be permanently housed in Fitchburg, in the Norcross Museum, left by the artist with an endowment fund, and other collections of porcelains, carvings, paintings and sculpture. An article about Miss Norcross and her unique collection is to appear in a subsequent number of the AMERICAN MAGAZINE OF ART.





"THE REVOLUTION" OR "THE UPRISING"

HONORE DAUMIER

## A GREAT DAUMIER

THE Phillips Memorial Gallery of Washington has, during the past season, made several important acquisitions, most notable perhaps among which is a painting by Daumier entitled "The Revolution." This painting was newly discovered in Paris less than two years ago and immediately exhibited in the Louvre, attracting wide attention, for Daumier as a painter has long since come into his own. Later the picture was shown in the Leicester Galleries, London.

At the time the picture was exhibited in London, Arsene Alexandre wrote in the *Burlington Magazine*: "The picture is the most important and the most impressive of those which we know or are likely to know of Daumier's. There is no work of his of like importance among those which have escaped the knowledge of historians and the zeal of collectors." Naming five or six of Daumier's most important works, he goes on to say: "These are almost all the figure compositions

larger than an easel picture which can be compared with the amazing 'L'Emeute' ('Revolution'). It seems to us to equal any of these in pictorial value and even to surpass them in dramatic intensity and human interest."

High praise, indeed, and thus he aptly characterizes the work: "As Delacroix expressed what we may call the lyrical side of revolution, so Daumier has in this case, as it were, sculptured the features of a mob. He has done so by that power of imagination which only real great painters have. Six figures, some gable ends of houses, the crowns of a few hats, was all that he needed to give the impression and to communicate the emotion of a whole crowd advancing passive but menacing through a terrified town. The picture makes one regret that 'Les Miserables' was not illustrated by Daumier; one never thinks of these ideas until too late."

Thus this eminent critic sums up the spirit of Daumier's master painting. As he says, so little has been made to indicate so much; so truly has he interpreted the mob spirit that it is almost impossible to realize as one is looking at this picture that there are only six figures actually portrayed. But in these figures is the whole story of revolution. Here are the fanatic, the mentally incompetent, the oppressed and the wronged. Here in the aggregate is that awful thing—human energy uncontrolled, plunging headlong without guidance and without regard for consequences. A great wall cutting off perspective seems to suggest not merely confinement of space but that battlement of prejudice and misunderstanding which invariably precipitates revolution. It is a fearful picture and yet magnificent. A lesser

artist could never have presented such a theme and held perfect poise. It would have become merely hideous, fearful, perhaps even absurd. This is the work of a master painter and of a man who not only felt deeply but understood.

The Phillips Memorial Gallery owns several other works by Daumier, among them "The Three Lawyers," one of his most brilliant little canvases. How delightfully Daumier's other points of view—his versatility, his sense of humor, his love of harmonious color and beautiful tone, his ability to strike precisely the right note at the right time—are indicated in the other little pictures which hang adjacent to this great work. Where else in America can such a group of Daumiers be seen?

L. M.

## NEWS NOTES

Nine paintings by American artists have lately been acquired by the Newark Museum and placed on exhibition in its galleries. These include "Willie Gee," by Robert Henri; "The Church of the Penitentes," by John Sloan; "Barnyard and Mountain," by George Bellows; "Figure Composition," by George Luks; "East Side Corner," by Jerome Myers; "Winter Landscape," by Louise Upton Brumbach; "Forest and Hills," by Joseph Pollet; "The Good Samaritan," by Robert L. Newman, and "Red Barn," by Arthur B. Wilder.

Two additions have recently been made to the collections of the Fogg Art Museum at Cambridge, through the generosity of former students at Harvard. They are a "Portrait of Madame V," by Degas, the gift of Mr. C. Chauncey Stillman of New York of the class of 1898; and a Fifteenth century Italian *desco da parto*, given by Mr. Henry W. Bliss of Chestnut Hill, of the class of 1884. Both are notable works.

A step in the plan for the development of Yale University as an art center is the designation of an entire city block on the college campus for the erection of an art museum and other associated buildings costing more than one million dollars.

Mr. Raymond Henniker-Heaton, for four

years Director of the Worcester Art Museum, has tendered his resignation to the trustees of that institution with the purpose of retiring permanently from museum directorship and returning to his home in England, where he will devote his time to writing and research. Mr. Henniker-Heaton is one of the three foreign experts who have been called to serve as heads of American museums. Previous to his going to Worcester he was Director of the Hackley Art Gallery in Muskegon, Michigan, where his work in establishing a notable permanent collection of paintings won for him a high place among those in this field of endeavor. His resignation will become effective about June 15.

The city of San Francisco is to acquire the Palace of Fine Arts and grounds at the Presidio, if it grants the United States Government a right to operate a spur track from Fort Mason to the Presidio. Otherwise, the use of the building and grounds is limited to July 1, 1927, in accordance with a bill passed by the U. S. Senate.

C. Valentine Kirby, Director of Art Education in the State of Pennsylvania, will be one of the special guest instructors at the summer session of the Carnegie Institute of Technology, Pittsburgh, this year.





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# LETA-SULLIVAN-HOFFMAN MEMORIAL WINDOW

CHURCH OF THE ASSUMPTION, STRAFFORD, PA.

BY ANNE LEE WILLET

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## THE INNESS CENTENNIAL

George Inness was born at Newburgh, N. Y., on May 1, 1925; this is therefore his centennial year. In recognition thereof a loan exhibition of about thirty of his works, ranging from the sixties to his last period, was held in the late winter at the Macbeth Gallery, New York. This was made possible by the generous cooperation of many private owners, and it was an event of outstanding significance. Referring to it in "The Field of Art" in the April *Scribner's*, Royal Cortissoz said:

"I rejoiced in it for its own sake, and it set me to thinking about the whole development of American landscape art. . . . From the thirty pictures at the Macbeth Gallery my memory travelled over thrice that number more, and I had a vivid sense of the might and scope of this great painter. There was a wonderful amplitude about his genius, a wonderful energy. He poured forth his designs in glorious profusion, and they have rich substance, an abounding

vitality. It was in America, too, that he brought his art to a climax, during the eighties and the early nineties. He is our own man, his roots going down deep into our own soil. His landscapes are among the raciest, most characteristic things American art has given us. They most faithfully depict the American scene, and they enrich it with the beauty that only art could give to it. . . . Broadly speaking, it was from George Inness that they took over the point of view, the habit of mind, typical of American landscape art in the last thirty years and more. If the old methods of the Hudson River school are no longer valid, if the 'natural magic' that now holds sway is one concerned in utter freedom with the everlasting truths of light and air and color, if our painters and their public explore the intimacies of nature in a spirit of sympathy and understanding, it is largely because Inness found the key to a more beautiful world. He accustomed us to a different kind of landscape, and he established it as the right one. He liberated us from an inadequate tradition and gave us a new standard to live by. Only a man of genius could have done it."

Much of Inness' life was spent at Montclair, N. J. It was fitting, therefore, that on May 3 there should be held at the Montclair Art Museum a celebration commemorating the One Hundredth Anniversary of his birth. Here, too, a group of his canvases was exhibited. Edwin H. Blashfield, President of the National Academy of Design, presided at the meeting.

In further recognition of this great event a memorial was dedicated on May 1 at Tarpon Springs, Florida. This took the form of a hall in which exhibitions, music and other entertainment could be given. It was at Tarpon Springs that Inness spent many of his winters and painted some of his best pictures.

It would be well if the Inness Centennial could be recognized in all of the public schools in this country, thus bringing this great American artist to the attention of the children.

## THE CONVENTION SEASON

The spring has become a time for meetings, conferences, conventions. The American Institute of Architects held its annual con-



vention in New York in April, and simultaneously an International Conference on City Planning was held in the great metropolis, bringing together for the first time in this country experts on city planning from the leading nations of Europe. Through the initiative of the American Civic Association, in cooperation with the Pan American Union, a Pan American Conference on City Planning was held in Washington the following week.

In May, at the very time this magazine is being printed, the Art Museum Directors, the Museums Association and the American Federation of Arts will be holding their annual meetings in Chicago, St. Louis and Cleveland, respectively. If these last three meetings, which deal primarily with art under cover, are as effectual as those which had to do with art out of doors, it will be well, for certainly the meetings of the architects and the city planners lent real impetus to endeavor and helped greatly to focus the attention of the public on public art.

The bringing together of the city planners from the different nations was a tangible demonstration of the possibilities of world peace on the basis of common ideals. Here was something practical, not merely theoretical—a group of highly intelligent, professionally trained men of business ability and artistic instinct, striving along different lines to attain a similar end, the improvement of living conditions and public welfare.

Mr. Raymond Unwin, in his address at the Washington conference, touched upon an important point when he urged that in our city planning we should strive each to meet our own individual needs, insisting that internationalism must not be interpreted as a medium to obliterate individuality, and that while we learned from one another, we must interpret art each for himself. The question is: Will this be possible? When the time comes—and it is rapidly coming—when all people will be living under similar conditions, shall we be able to retain our individuality?

A staff writer in a recent number of *The Forum* made the following lament: "Novels nowadays must be like publishers' announcements; paintings must be like posters; plays like parades; music like sounds in a hotel kitchen. Even sculpture is trying to

'express motion'! All because art is supposed to reflect life, and life is in such a hurry that art is a perfect blur. No doubt it's all leading to some grand efflorescence that will make the twenty-first century an incredibly entertaining epoch; but it's hard on us of the present, especially if we're weak enough to take ourselves seriously." There is much that is true in this comment; a great deal of art today may well be described as "in a perfect blur," and whether we take ourselves seriously or not, it is a bit confusing. Conferences of the right sort may help to clear the atmosphere; in any event, this is their great purpose and opportunity.

## NOTES

The Fifty-Eighth Annual Convention of the American Institute of Architects was held in New York during the week of April 20 to 25, and, according to the "Convention Daily" published by the architects during the meeting, was the most notable convention ever held in the history of the Institute. Its attendance by architects, not only from this country but from abroad, far exceeded, both in the number and in the prominence of the visitors, any previous gathering of architects and those in arts associated with them. In the brilliance and magnitude of its social functions, in the importance of its varied meetings, and in the development of a closer bond between the architects of this and other countries and between architecture and its kindred arts and crafts, this meeting reached a new level of accomplishments.

This convention also derived special significance from the great International Town Planning Conference then in progress in New York, at which there were present distinguished representatives of this art from many foreign countries as well as our own; and from the International Exposition of Architecture and the Allied Arts set forth in the Grand Central Palace under the auspices of the Architectural League, each in itself an event of note.

One whole day, April 22, was given over to the draftsmen, and brought into focus the desire of the profession to bring before the public the significance of the work that

is done by the men in the offices. A step further was taken when, on the next day, at an important meeting of architects and representatives of the building trades, substantial progress was reported in the elimination of strikes, a reduction in seasonal building peaks, and a rapidly developing interest in the revival of the craft spirit, as the result of architectural and public recognition of the workers' skill.

#### *Prize Awards*

A luncheon meeting was held on Friday, April 24, devoted to the subject of sculpture, mural painting and craftsmanship, and the presentation of medals to the men whose work in these arts had won high admiration. The award for sculpture went to James Earle Fraser, that for craftsmanship to Charles J. Connick for his work in stained glass, and for mural painting a posthumous award was made to John Singer Sargent, who had expected to be present on this occasion. Mr. D. Everett Waid, President of the Institute, presided at this luncheon; Mr. Herbert Adams delivered an address on Sculpture, and Mr. Connick spoke on Craftsmanship. Edwin H. Blashfield, the well-known mural painter and a close friend of Mr. Sargent, delivered a eulogy on this great artist, after which Mr. Waid presented the award for Mr. Sargent to Mr. Guy Lowell, a distant relative. As a further tribute to Mr. Sargent three minutes of silence were observed at the Architectural and Allied Arts Exposition.

#### *Officers Elected*

At the morning session on April 24 election of officers for the ensuing year was held, which resulted as follows: D. Everett Waid of New York, reelected President; Abram Garfield of Cleveland, First Vice-President; William L. Steele of Sioux City, Iowa, Second Vice-President; Edwin H. Brown of Minneapolis, Secretary; William B. Ittner of St. Louis, Treasurer; F. Ellis Jackson of Providence, Director, First District; J. Monroe Hewlett of Brooklyn, Director, Second District; and Goldwin Goldsmith of Lawrence, Kansas, Director, Sixth District.

The following were elected Honorary Members of the Institute: Morris Gray of Boston, John J. Glessner of Chicago, Robert W. de Forest of New York, Mrs. Mary E.

Wortman of Portland, Oregon; Eli Kirk Price of Philadelphia, Henry B. Thompson of Wilmington, Delaware, and Alexander Suss Langsdorf of St. Louis. As Honorary Corresponding Members there were elected Sir Gilbert Scott of London, Arthur Byne of Madrid, Camille Lefevre of Paris, President of the Societe des Architectes Diplomes, and Senor Horacio Acosta y Lara of Montevideo, President of the Pan-American Congress of Architects.

#### *The Architect's Palette*

A feature of this same session was an interesting symposium on "The Architect's Palette," at which Mr. J. Monroe Hewlett was the first speaker. Sir Edward Lutyens, the distinguished British visitor, was invited to the platform and presented to the meeting by Mr. Corbett, who upon this and other occasions spoke for him, Sir Edward claiming exemption from public speaking of any kind.

One session of the convention was devoted to the reports of the various committees, all of which were received with interest. Special appreciation marked the announcement that the Carnegie Foundation had agreed to make a substantial grant of \$5,000 to assist the Institute's educational program.

On the last evening an official dinner was given to Sir Edward Lutyens by the President of the Institute, at which there was an exceedingly distinguished gathering, including Sir Esme Howard, the British Ambassador; Raymond Unwin, the great British Town Planner, and other members of the Royal Institute of British Architects; representatives of the Diplomatic Corps, architects and town planners from European nations, and the leading American architects, painters and sculptors.

#### *The Gold Medal Awards*

The Convention was concluded by a reception at the Metropolitan Museum and the award of the Institute's Gold Medals of Honor to Sir Edward Landseer Lutyens, of London, England, and, as a posthumous award, to Bertram Grosvenor Goodhue. The award was made in the great Sculpture Court, on the east side of which a dais had been arranged for the use of the speakers. The balcony was picturesquely hung with the banners of the several Institute chapters, and music was provided by David Mannes





SYMBOLIC MEMORIAL TO THE WORLD WAR

LEO FRIEDLANDER

ARCHITECTURAL AND ALLIED ARTS EXPOSITION, GRAND CENTRAL PALACE, NEW YORK

and an orchestra placed in the gallery. At 9:15, in response to a bugle call, the members of the Institute gathered at the head of the Grand Staircase and, donning the robes worn two years ago when the Medal of Honor was given in Washington to Henry Bacon, marched in procession down the stairway and stood grouped at the foot of the dais. Following the procession the President of the Institute, Mr. D. Everett Waid, stepped forward and with great dignity introduced the first speaker, the Hon. John W. Davis, former American Ambassador to Great Britain, who spoke appreciatively on English architecture, with special reference to the work of Sir Edward Lutyens. Immediately following his ad-

dress, Mr. Waid awarded the medal and Sir Edward read a short address of thanks. Dr. John Finley followed with a fitting and extremely sympathetic appreciation of the work of the late Bertram Goodhue, after which the medal was presented by Mr. Waid to Mrs. Goodhue. It was a most interesting occasion, marked by great dignity and made memorable not only by the words of the speakers but also by the charm of color, the handsome setting and the delightful music.

The Gold Medal of the Institute has been awarded previously to only six men—Sir Aston Webb of England in 1906; Charles Follen McKim in 1909; George B. Post in 1911; Jean Louis Pascal of France in 1913;

Victor Laloux, also a Frenchman, in 1921; and Henry Bacon in 1922. A very beautiful program of the order of exercises at this most recent presentation was issued.

### *The Great Exhibition*

In connection with the Architectural Exhibition a number of awards were made. These were based on five classes and were as follows: Class 1—Ecclesiastical, to Magin-nis and Walsh of Boston for the executed building, Trinity College Chapel and the Baldichino—the Baldichino in Holy Cross Chapel, St. Catharine's Church, Somerville, Mass.; Class 2—Monumental and Governmental Building, to Edward L. Tilton and Alfred Morton Githens, Associated Architects, for the Public Library at Wilmington, Delaware; Class 3—Educational, Institutional and Society Buildings, to Sproutt and Rolph of Toronto, Canada, for Hart House, University of Toronto; Class 4—Domestic Buildings, to Walker and Gilette for the Big Tree Farm, the residence of James N. Hill, Esq., at Wheatly Hills, Long Island; Class 5—Commercial Buildings, Hotels and Apartments, to Arthur Loomis Harmon for the Shelton Hotel, New York. Each of these was awarded by a jury composed of representative architects from different parts of the country.

An elaborate handbook and catalogue of the exhibition was published, having as a frontispiece a perspective in color of the George Washington Masonic National Memorial by Helmle and Corbett of New York, Osgood and Osgood of Grand Rapids and Olmsted Brothers, of Brookline, Mass., which is being erected in Alexandria, Virginia; also numerous illustrations of the exhibits in the various departments represented such as public and commercial buildings and monuments, decorative painting, ecclesiastical architecture, crafts, sculpture, town planning, American Academy in Rome, and domestic and landscape architecture—a graphic demonstration of the flourishing condition of these arts in America today.

An event of special interest during the latter part of April was the Pan American Conference on Capital Cities held in Washington, D. C., under the

auspices of the Washington Committee on the Federal City of the American Civic Association and in cooperation with the Pan American Union. This followed immediately upon the International Conference on City Planning which was held the previous week in New York, and was especially worth while in that it brought to Washington the leading representatives of this art abroad and thus put them in contact with the representatives from South America.

On the second day of this conference a luncheon was held at the Mayflower Hotel, at which there were in attendance representatives of Great Britain, France, Holland, Germany and the United States. In what better way can world peace be secured than through the establishment of comradeship on the common basis of art? Here was true evidence of common interest engendering good-will through a practical association of practicing artists, co-workers in a great scheme for the betterment of mankind. And city planners have every right to the title "artist"; the pictures which they paint are as truly, or should be as truly, works of art as those which are painted with brush and pigment; the medium they use is different, that is all. Furthermore, a city planner, to be successful, must have visual imagination plus a genius for diplomacy.

In his introductory remarks, Frederic A. Delano, President of the American Civic Association, called attention to the fact that the city of Washington had been developed largely under the auspices of the Army, having been planned by a French army engineer and, to a great extent, developed under the direction of engineers of our own army. Thus predicated, he introduced General Pershing, who, with a few words of appreciation, made acknowledgment. Raymond Unwin, Chief Architect of the British Ministry of Health, author of one of the leading works on city planning and a city planner of very great distinction, was the first of the announced speakers and in his very brief address gave the matter of city planning an international turn, declaring that it was not the ideal of the internationalists to eliminate the individuality of nations and thus bring the world down to a dead level of mediocrity, which would be deplorable. Every city, he claimed, should have its own individuality and be developed in



accordance therewith; but cities, he said, are like individuals—the greater they are the more marked their virtues and their defects. We should look, he insisted, for what is good in what is different, we should endeavor to appreciate virtues and to tolerate defects, to learn by all, to copy none—an excellent rule, not merely for city planners but for critics of art and life in general.

M. Bassompierre, Architecte du l'Office du Departement de la Seine, followed Mr. Unwin and spoke in French, very clearly and distinctly, and with special reference to the development of the art of city planning in France. He paid a gracious compliment, however, to England for the development of garden cities, and thus prepared the way for the third speaker, Ebenezer Howard, President of the International Federation for Town and Country Planning and Garden Cities, in England, the father of the garden city movement. Mr. Howard said that his first impression of New York was of the great power behind the city life, but that he sorely missed there an expression of beauty, and he made a strong plea for improvement in the housing of the poor, in order that the proper influence should be brought to bear upon the child in his or her early surroundings. Dr. Arie Keppler, Director of Housing in Amsterdam, Holland, carried on this theme but chanced to say in the course of his remarks that he was surprised to find that we were not making a new architecture in this country as they were endeavoring to do in his.

The last of the foreign speakers was Dr. Robert Schmidt, Director of the Regional Planning Federation of the Ruhr, Essen, Germany, under whose charge over three hundred regional cities and towns have been planned. He stressed particularly the importance of distributing rather than centralizing the life of the people, in order that all might enjoy the best living conditions. Mr. Charles Moore made the concluding speech.

To the city of Washington high praise was given by each speaker, though polite warnings were dropped concerning the smoke nuisance, realty developments and other dangers which were obvious to even the two-day visitor from abroad. It was an extraordinarily interesting occasion, an art event of very conspicuous note.

The Art-in-Trades Club of AN IMPORTANT New York announces a COMPETITION competition which, it is believed, will stimulate creative effort on the part of American designers, decorators, architects and manufacturers and perhaps mark a step in the evolution of a style native to this country.

The program of this competition includes two projects—one the decoration and furnishing of two rooms at a cost estimated to be within the resources of a family with a yearly budget of \$6,000; and the decoration and furnishing of three rooms at a cost deemed appropriate for a family having an income of \$30,000 or more.

Direct copies of old styles or obvious imitations of old designs will be barred from consideration. On the other hand, it is emphasized that the purpose of the competition is not to encourage the submission of the eccentric or sensational in treatment, but rather to encourage the creation of designs that, while recognizing our present traditions, will carry forward the expression of these traditions into new and pleasing forms suited for American homes. Competitors may submit designs for one or both suites, but no competitor will be allowed to submit more than one set of designs for each.

The prizes will be \$1,250 for the design considered most successful by the jury for each of the two rooms involved in Suite A; and \$1,500 for the most successful design for each of the three rooms involved in Suite B. The two prizes offered for Suite A may be awarded to a single competitor or to two different competitors; those for Suite B to a single competitor, or for two rooms to one competitor and the third room to another, or for the three rooms to three different competitors. A jury of five members appointed by the Art-in-Trades Club will pass upon the drawings and announce the awards on October 15, 1925.

Those winning the prize awards will be required to develop full-size drawings for all material involved in the decoration or furnishing of the suite in question, on the approval of which the various prize designs will be exhibited at the Art-in-Trades Club. These full-size drawings, and all propositions regarding the manufacture of the necessary materials, must be submitted to the Exhibition Committee of the Club by March 1,

1926. In developing the completed rooms at the time of the exhibition, the necessary space will be provided by the club and rough walls erected therefor.

In announcing this competition the club expressed the belief that "the initiation of such a movement in the near future was essential to the healthy well-being and progress of American industrial art," continuing as follows: "The psychological moment for the inauguration of such a movement seems to be upon us. With the coming of the great Exposition of Modern Decorative and Industrial Art in Paris this summer, at which the United States will not be represented because we have not yet developed material suitable for display in the new spirit, the time is ripe for an awakening of our own efforts." It is for this reason that this competition is instituted.

Copies of the program for this competition may be obtained by addressing the Secretary of the Exhibition Committee of the Art-in-Trades Club, 34 East 38th Street, New York City.

The Art-in-Trades Club previous to this time has held three annual exhibitions of interior decorative art in New York at the Waldorf-Astoria, at which they have brought together, in a series of twenty or more completely furnished rooms, examples of original wall coverings from France and England, antique furniture, and fine specimens of modern craftsmanship, both from original designs and in reproductions, together with rooms designed by present-day decorators.

The Ninth Annual Exhibition of American Industrial Art which was held at the Metropolitan Museum of Art from March 28 to May 3 was a most notable showing, both as to quality and the variety of works set forth. It included furniture, glass, jewelry, lace, leatherwork, metal work, porcelain and pottery, rugs, silver and goldsmiths' work, textiles—woven and printed—and wall coverings, all produced within the past twelve months, and effectively demonstrating the artistic progress of American manufactured products during that time.

"This exhibition," as Dr. Charles R.

Richards, Director of the American Association of Museums, admirably put it in an editorial in *The Museum News* of April 15, "as a study in the art of installation, as well as for the excellence of the material shown, merited the thoughtful scrutiny of all museumists." "The ensemble effect," he continued, "first of all, is delightful. The problems involved were complex; so to display a large and varied collection of objects that even the least should be in the picture and that each should have a setting worthy of it; to break down the great wall space of a hall that measures 100 feet one way by 44 the other; to define within it groupings which should produce the effect of intimacy congenial to objects designed for use in American homes; to do this without creating pockets out of which people would want to escape, or impeding the circulation of large crowds, or sacrificing the effect of a vista. These and many other problems Mr. Bach" (who was responsible for this exhibition) "has handled with skill. One notes such points as that the four large screens which serve to break up the space are not set opposite one another in pairs which would have been to suggest a gallery within a gallery, but are artfully 'staggered' and that even long-distance color harmonies have been kept in mind. . . . Even the books in book-ends and secretary cabinets have been chosen for the color note they contribute."

And in this all would concur. It was a beautiful exhibition throughout, well planned, artistically set forth, and in every way rewarding to the visitor. It is true that there were one or two examples of an attempt at extreme originality, which were not calculated to inspire confidence in the future output, for the element of beauty was conspicuous by its absence, absurdity taking its place. But most of the work was of a high order of excellence, particularly the Cheney fabrics, the engraved glass by T. G. Hawkes and Company, and the sculptured glass in color by the Corning Glass Company, which were also mentioned in complimentary terms by Dr. Richards, the porcelain and much of the furniture. Notwithstanding the fact that American manufacturers were unable to qualify for the Paris Exposition this summer, it was shown in this American exhibition that they





AMERICAN INDUSTRIAL ART, 9TH ANNUAL EXHIBITION, METROPOLITAN MUSEUM OF ART



AMERICAN INDUSTRIAL ART, 9TH ANNUAL EXHIBITION, METROPOLITAN MUSEUM OF ART

are producing a type of work which is both good in craftsmanship and clever in design. This was gratifying in itself, but it has also a larger meaning, for surely it may be interpreted as indicating not only higher standards on the part of the manufacturers but refinement of taste on that of the buying public.

ART IN  
CHICAGO      The School of Industrial  
                 Art which is being estab-  
                 lished at the Art Institute  
                 by the Association of Arts

and Industries has recently received a gift of \$100,000 from the Educational Department of the Rockefeller Foundation. In addition to this, Mrs. Edith Rockefeller McCormick, Mrs. Howard Spaulding, Jr., and Mr. Julius Rosenwald have become founders of the school, each contributing \$25,000; and a group of fifty individuals and firms, headed by Col. William Nelson Pelouze, President of the Association of Arts and Industries, have contributed \$2,000 each to the project. Other members of this latter group include Mr. Martin A. Ryerson, Mr. Harold Swift, Mr. William Wrigley, Jr., Mr. James A. Patten, Mr. A. G. Becker and Mr. Edward B. Butler.

This school, which is the first of its kind to be established in the great middle west, will, as planned, rank among the foremost industrial art schools of this country. By means of it opportunity will be provided for the training of designers in the various industries, including furniture making, printing, textiles, wall paper, interior decorating, advertising, ceramics and toys. The necessary space for the school is being furnished by the Art Institute, and the Association of Arts and Industries is endeavoring at present to raise the necessary funds for the equipment of the classrooms. In addition to all other advantages the school will be particularly valuable on account of its close connection with the Art Institute, with opportunity for the study of its vast collections and its art library, which is one of the finest in the world.

The Fifth International Exhibition of Water-Colors, which opened at the Art Institute on May 1 to continue to June 4, is, according to report, one of the most varied and interesting exhibitions of work in this medium ever held in these galleries. In

addition to the works by our own American painters there are representative examples by artists of many of the European countries, including England, Scotland, Norway, Sweden, Germany and Austria. In the British section are fourteen paintings by such artists as Muirhead Bone, Frank Brangwyn, J. Enraght Moony and C. R. MacIntosh. Among the American artists well represented are Arthur B. Davies, who generously sent twenty-seven of his paintings, done principally in the Chateau district of France and Switzerland; Joseph Pennell, Frank W. Benson, John F. Carlson, George Elmer Browne, George Pearse Ennis, Edith Emerson, Felicie Waldo Howell, Chauncey F. Ryder, the late Maurice Prendergast and Mahonri Young, to name but a few. The jury of selection and award was composed of Dudley Crafts Watson, Flora Schoenfeld and Salcia Banc, all three of whom were also contributors to the exhibition.

During the same period that this exhibition has been on view, the exhibition of sculpture by Ivan Mestrovic, the well-known Serbian sculptor, which has been making a tour of the leading art galleries of the country, has been shown in adjacent rooms.

Especially interesting among the exhibitions at the Art Institute during April were those of paintings by Arthur B. Davies and Winslow Homer, which were lent by Mr. Martin A. Ryerson from his private collections.

The Annual Exhibition of the School of the Art Institute will be held from June 12 to July 8, at which time the annual exhibition of the Art Students' League will take place.

A very fine pastel by Mary  
IN      Cassatt, "Jeune Filles," has  
INDIANAPOLIS      recently been acquired by  
                 the Art Association of In-

dianapolis, Indiana, for the James E. Roberts collection of paintings. This is illustrated and described in the April-May issue of the Association's Bulletin, from which we quote as follows: "It is the portrait of two young girls, one in yellow and one in red, seated against a green ground. The title is 'Jeunes Filles' and the ease and naturalness of the pose, the interested concentration of both young girls, the naivete of the French ensemble and the



glorious color strike one with admiration for the picture itself, the ability of the artist, and the conservative handling of an impressionistic presentation." This is the second purchase for the Roberts collection, which consists of paintings purchased from the fund of \$95,000 left to the Association by the bequest of James E. Roberts, who died in 1922. Last year the Museum acquired a collection of ten primitive paintings, as the initial acquisition for the collection.

The Museum has also received as a gift of the friends of American art of Indianapolis, Indiana, a marble bust by Attilio Piccirilli.

During May, the John Herron Art Institute exhibited water-colors by American artists, including examples by Wayman Adams, Charles Bosing, Arthur Beaumont, Roy Brown, Matilda Brown, John Carlson, John Costigan, Karoly Fulop, Childe Hassam, Samuel Halpert, Alice Judson, Hayley Lever, Olaf Olson, Walter Palmer, William Ritschel, Chauncey Ryder, Sigurd Schow, Arthur Starkweather, Herbert Tschudy, Louis Wolchonok. There was also shown in the Print Room during May a collection of color prints, including a few color etchings, as well as mezzotints and stipple engravings.

In June the annual exhibition of work by students in the Art School of the John Herron Art Institute will be shown in the Museum.

IN  
PHILADELPHIA

Through the cooperation of Mr. Mantle Fielding with the Pennsylvania Academy of the Fine Arts, there was shown in the Galleries of the Academy, April 12 to May 13, a comprehensive collection of portraits by John Neagle (1796-1865), a painter whose works have never been completely listed, a fact that should reflect great credit upon those responsible for the offering. One hundred and twenty-five portraits were loaned by their owners, together with a number of his sketches and his "Commonplace Book," a sort of memorandum about different painters describing their methods, criticisms and opinions. Eleven of the canvases are the property of the Historical Society of Pennsylvania, ten of the Pennsylvania Academy of Fine Arts. The Ehrlich Galleries loaned seven, John Frederick Lewis, Esq., six, while five came

from the University of Pennsylvania. Miss Sarah Sully Rawlins contributed four paintings of members of the artist's family, whose granddaughter she is, with a miniature portrait of him by J. R. Smith. Perhaps the best known work in the collection was Neagle's portrait of "Pat Lyon at the Forge" belonging to the Academy's permanent collection. There were replica portraits of Henry Clay, one from the Capitol at Washington, the other from the Union League of Philadelphia, historically valuable works. Among other distinguished sitters whose portraits were included were Gilbert Stuart, Daniel Webster, James Fenimore Cooper, Bishop Conwell, Junius Brutus Booth, Rev. Dr. Wylie, Col. A. J. Pleasanton, William Strickland, an eminent architect, Dr. William Potts Dewees, Miss Anna Gibbon Johnson, Mrs. Oliver Hopkinson, Thomas Birch the marine painter, Mathew Carey the distinguished publisher, Robert Wharton, Mayor of Philadelphia, and the Indian Chief "Red Jacket."

Opened to the public at the Pennsylvania Museum, Memorial Hall, on April 20 was an exhibition, the first of its kind in Philadelphia, of pictures distributed by the Art Alliance constituting what is known as a "Circulating Picture Club," the object of which is to provide for the full value which comes from the opportunity of leisurely study of a work of art in proper surroundings. The works exhibited will be lent to individuals, schools, clubs, shops, recreation rooms in factories and public institutions, under the rules similar to those in effect in public libraries in connection with the loan of books. The pictures may be borrowed for a month, renewed, returned and exchanged, or they may be purchased; but there is no obligation to buy. Membership fees of ten dollars per year will cover the expenses of the movement and members will have the privilege of borrowing six paintings and a larger number of etchings each year.

Another novelty in the local art life is the recent formation of the "Business Men's Art Club" which began its activities by the inauguration of evening drawing classes at the School of Industrial Art on April 30.

The Second Annual Exhibition of American Etchers was opened with a private view



THE CLEVELAND MUSEUM OF ART

at the Print Club on May 4. During this exhibition the Charles M. Lea Prize will be awarded. In the Galleries of the Art Alliance the Eighth Annual Exhibition of work by members of the Philadelphia Water-Color Club was on view April 16 to May 10. Paintings of Constantinople, Venice and points in Italy by Jane Peterson and Arrah Lee Gaul were exhibited at the Art Club, April 11 to 25, and many sales were reported.

EUGENE CASTELLO.

THE  
CLEVELAND  
MUSEUM

Notable among the numerous acquisitions to the Cleveland Museum of Art during 1924 are two gifts from the President, Mr.

J. H. Wade, a marble torso of Apollo, Augustan age of Rome, and a silver gilt table fountain, decorated with enamel bands, an example of French craftsmanship

of the fourteenth century, unearthed in Constantinople. A wooden statue of the Madonna and Child, larger than life-size, was acquired for the John Huntington collection. It is a work of the Pisan school, fourteenth century. The most recent notable addition to the Museum's classic collection is a grave relief or stele, a monument to the dead, from the vicinity of Athens, fourth century B. C.

The Museum's calendar for March and April included lectures on art subjects by Walter Pach, Henry Turner Bailey and members of the staff; organ recitals, and concerts of folk songs, harpsichord and string quartet numbers. There were six different special exhibitions during March.

The Seventh Annual Exhibition of Work by Cleveland Artists and Craftsmen was on view during the Convention of the American Federation of Arts at the Cleveland Museum,



May<sup>13</sup> to 15. This annual exhibition has come to be an event of outstanding importance in the city's art life. All artists and craftsmen of Cleveland are invited to submit their work, and this year fifteen hundred entries were made representing the work of over three hundred individuals. The jury of selection consisted of Mahonri Young, Gifford Beal and Henry Hunt Clark, all out-of-town artists.

A growing interest in these local exhibitions has been manifested on the part of both artists and public. Last year the sales aggregated about \$12,000. Such substantial evidence of public interest and support has gone far to encourage the artists and so increase higher standards. The exhibition opened Monday evening, May 4, with a reception and private view for museum members and contributing artists, and will remain open until June 7.

A series of lectures on "Famous Symphonies—Their Form and Content" delivered by Douglas Moore, curator of Musical Arts at the Cleveland Museum of Art, was begun in March and held on alternate Tuesdays. The series was undertaken at the request of a group of members. Each lecture is devoted to one symphonic movement only, which is played, analyzed and played again.

At the recent annual meeting of the Society of Arts and Crafts of Boston, interesting reports were rendered by the various committees testifying to progress made by the Society during the past year. The total membership of the Society is now nearly 1,200, and the sales for the year at the Boston shop were the largest on record, while the New York shop made encouraging progress. The work of seventy-one members was "commended" during the year.

The bronze medal of the Society for special excellence of work was awarded to Arthur E. Baggs, potter, of the Marblehead Potteries, and to Raymond E. Hanson, photographer, of North Wilmington.

It was voted at this meeting to undertake the raising of an endowment fund for the Society and to investigate the possibility of erecting an art center in Boston.

The Society appointed Charles J. Connick, master craftsman, of Boston, its delegate to accompany the American Commission to Paris and study the International Exposition of Modern Decorative and Industrial Art which is being held there this summer.

#### ART IN DENVER

The committee for the new city and county building to be erected in Denver spent the month of April on a tour of the larger cities of the east, inspecting their city halls. The Allied Architects Association is to prepare the plans.

The Director of the Denver Art Museum and Mrs. George William Eggers are now in Greece, whither they went early in April by way of Paris. Mr. Eggers is studying and sketching hamadryads and satyrs. Upon the eve of their departure, the Artists' Club of Denver gave a dinner in their honor at Chappell House, which was attended also by Frank Gardner Hale and several other guests of the evening.

With the purpose of promoting closer relations between Denver's active artists and her art lovers, the Artists Club launched in April a series of Wednesday afternoon reception teas, each held at a different studio.

Among the Museum's April exhibitions were a group of paintings by Mrs. E. Richardson Cherry, founder of the Artists Club, the first of the organizations from which the Denver Museum materialized; a group of paintings of the Carlsbad cavern by W. E. Mruk; a collection of wood block prints of Pueblo country, ceremonies and figure studies by Gustave Baumann, a member of the Taos art colony who accompanied his exhibition; and a display of Gavarni lithographs, a recent acquisition of the Denver Museum.

#### ART IN WASHINGTON STATE

A collection of twenty-four oil paintings by artists of the State of Washington has been in circulation during the current season in that state. This exhibition was assembled through the efforts of the Seattle Fine Arts Society and the Chairman of the Department of Fine Arts of the Washington State Federation of Women's Clubs. A lecture giving biographical data and other information concerning the artists represented was

sent about with the exhibition, lending added interest and attraction. The collection was made up of portraits, figure studies, landscapes and still life. It is said to have been received by clubs, schools, colleges and the public in general with great enthusiasm, and in a number of places several sales were made. Furthermore, the exhibition was shown in twenty-two cities and towns throughout the State of Washington, including the State University and the leading colleges and normal schools. In every instance helpful cooperation was received from the teachers, school superintendents and the pupils of the schools who attended the exhibition in large numbers. The success with which this rotary exhibition has met would indicate, it seems, a very lively interest in art in this far western state.

OLD  
MASTERS IN  
PITTSBURGH

An exhibition of Old Masters was opened at the Carnegie Institute, Pittsburgh, on Founder's Day, April 30, to continue to

June 5. This takes the place of the annual International, which for many years has been held at this time, but this year will be held in the fall and early winter, opening October 15 and continuing through December 6.

The character of this exhibition of Old Masters is exceedingly notable. The English school is most extensively represented by forty paintings, the work of about fifteen masters. There are five by Gainsborough, six by Romney, five by Reynolds, four each by Lawrence, Raeburn and Hoppner, two each by Constable, Cotes and Harlow, and one each by Turner, Beechey, Morland, Opie, Kauffman and Northcote. The Dutch and Flemish schools are second in number, almost as many artists being represented by sixteen paintings. These include works by Rembrandt, Hals and Hobbema, Rubens, Maes, Ruisdael, Van Dyck, Janssens, Mytens, Steen, Albert Cuyp and others. Several other schools are well represented by the works of such famous artists as Murillo, Nattier, LeBrun, Greuze, Mignard and El Greco.

These paintings were drawn from twelve private collections as follows: the estate of A. M. Byers, Mrs. J. Willis Dalzell, Miss Virginia Dalzell, Mrs. Charles J. Donnelly,

Mr. Herbert Du Puy, Mr. and Mrs. George B. Gordon, Miss Helen C. Frick, Mr. Nathaniel Holmes, Mrs. B. F. Jones, Jr., Mr. George M. Laughlin, Jr., Hon. Andrew W. Mellon and Mr. R. B. Mellon.

SOUTHERN  
STATES ART  
LEAGUE  
EXHIBITION  
AND AWARDS

Prizes in the Fifth Annual Exhibition of the Southern States Art League, which was held in Atlanta, Georgia, in April, were awarded as follows: The League's prize of \$100 for a Southern landscape to William P. Silva, of Carmel-by-the-Sea, California, for a painting entitled "Magnolia Gardens"; the Atlanta Art Association prize of \$100 for a portrait or figure in any medium to Sophonisba Hergesheimer of Nashville, Tennessee, for a work entitled "Mother's Day"; the Atlanta Chamber of Commerce prize of \$25 for a miniature to S. Corine Jamar of Elkton, Maryland, for her portrait of Mr. J. H. R. Jamar; the prize of \$25 offered by the Atlanta Convention and Tourist Bureau for a work in sculpture to Irene Charlesworth Johnson for a sketch for a fountain; and the Press prize, offered by the three daily papers of Atlanta for a drawing in black and white, to Edith Fairfax Davenport, of Zellwood, Florida, for a drawing entitled "Aunt Julia's Charge." In addition to these prizes honorable mention was awarded to twelve other artists, among them Alice R. Huger Smith, Camelia Whitehurst, Margaret M. Law, Virginia Woolley, Clara Weaver Parrish, Kate F. Edwards and Will H. Stevens.

During the first few days of this exhibition the annual meeting of the Southern States Art League was held in Atlanta at the Biltmore Hotel. This meeting, which was a notable one, was the first that the League has held, so far, which has lasted for more than one day. This fact alone would indicate a step forward on the part of this still young organization.

ART IN  
DAYTON, OHIO

Among recent exhibitions at the Dayton Art Institute were those of the Dayton Society of Etchers, which

has been circulated during the past season among the cities and towns of the middle west, and of paintings by Sara Hess, Frances



Keffer and Ossip Linde. On one afternoon during the month Mr. Linde was present and gave an interesting talk on the works included in his exhibition.

Among the interesting lectures which the Art Institute has provided for its members during the season was that given in April by Dr. Frederick B. Artz of Oberlin College, on "Gothic Architecture in France and England."

The Art Institute's Circulating Gallery of portable pictures has been increased by ten paintings by Gerrit Beneker. These are colorful works, showing New England landscape and marine views.

On April 28 and 29 the Dayton Spring Music Festival under the auspices of the Civic Music League was held in Memorial Hall, at which time a beautiful program was rendered by the Cleveland Symphony Orchestra and the combined church choirs of Dayton.

The greatest work of art  
LONDON NOTES at present in London is not in the modern art galleries or the studio of any artist, but in a cinema hall. At the Philharmonic there is a film called I. N. R. I., presented by Mr. Van Damm, which was forbidden by the Censor; but it was afterwards witnessed by certain of the bishops in private, and they were so enthusiastic about it that the Censor withdrew his stricture upon it and made it free to the public. Where it came from is not clear; who are the artists responsible for it is not told; the nationality of the actors in it is likewise hidden. It tells the life of Christ, and I venture to state that, in all probability, it has never had such a telling before in history. This film will do for those who see it (and the world ought to see it) what the great mural paintings of mediaeval times essayed to do. It is a new phase in art; and if the movie is to be used in this way and with such consummate skill and artistic knowledge, then the artists in their studios must look to their laurels. Without going into detailed criticism and appreciation such as this noble work deserves (and which space, alas, forbids), it is enough to say that Parsifal, with its glorious music, did not make so deep and true an impression upon me as has been made by this *silent* black-and-

white work in which the only captions are carefully selected passages from the New Testament. The actors are not only the best I have ever seen since Duse, but also such splendid physical types and so simple and untheatrical, that one wonders who and what they are. No names are advertised. One imagines that this film is more important as a work of art than even the performances of the Passion Play at Ober-ammergau.

After the experience of seeing this work I feel that ordinary news falls flat. London is beginning to stir its old wings for the season, but the big shows have not yet started. The Princess Dimitri Goltizine, who was Frances Stevens of New York, and who studied art with Henri in Spain and with Marinetti in Florence before the war, and who at one time had a studio in New York, has come to London to start professionally as an artist-photographer, making studies of horses and combining art and sport. Max Beerbohm's exhibition has attracted its usual mass of press articles and notices and the usual fashionable crowd of notabilities, but in his art he remains at a standstill, just the same old Max. Nigel Playfair's production of "The Rivals" at the Lyric Theatre, Hammer-smith, is the best thing in the Art-Theatre just now, though a new little theatre, the "Q" at Kew, has had a big success. At the Redfern Gallery a working miner, with black and white drawings in which he introduces a third distinct tone of grey, has made something of a sensation, in a style reminiscent of Roberts and Wyndham Lewis, yet personal, showing the cramped sensation of the miner's life when at work down in the mine. He has a good sense of composition and a careful method, without much freedom of style, but for an untrained artist his work is really excellent. At the same gallery there is a very lovely life-size drawing by Clara Klinghoffer. The spring show at the Goupil Gallery contained nothing outstanding; there was a garden picture by Nash that I liked better than anything I had seen of his since the war, and there were some brilliant paintings and studies of dancers, dressing, by Laura Knight; also a Gertler landscape—very peaceful if not striking. Following that exhibition and before the summer show opens this gallery has an exhibition of works by "unknown

and lesser-known" artists; it is not clear whether by this title they mean unknown and less than unknown! In any case the work shown there is not worthy of more than passing notice.

The Royal Scottish Academy in Edinburgh has invited Bourdelle and other non-Scottish artists of note, as is their habit. The Scotch artists of the academic strain chiefly content themselves with faithful representation of their marvelous country, but Peploe, who is a "modern" colorist, has taken his place among them which shows that even this Academy is not untouched by modern influences.

We have had an excellent show of the Print Makers' arts and it is true that we can compete with any nation in this matter now, though of course we cannot do so at the same price as can the printers of central Europe. At a recent sale a work by Poynter fetched 360 guineas, a Lavery fetched 60 guineas, while a collection of color-printed china pot lids fetched 750 guineas and a single one was knocked down for 31 guineas, thus showing how little the sale room can be relied upon to ascertain the true values of works of art.

A new British opera, "At the Boar's Head," by Holst, is to be performed on the night this page is mailed, and the British Confederation of Art is organizing the British music section for the Paris International Exhibition. At Wembley we are to have a second show of advertising arts and of industrial arts, and the great palace of engineering is to be given up to a vast show of British town planning, transport and housing.

Alas, the month's news ends with that of the death of John Singer Sargent. His was a perfect ending; painting to the last he went to his room and died in his sleep. England mourns this great American who lived to see his works hung in the National Gallery.

AMELIA DEFRIES.

PARIS NOTES The American painter, William S. Horton, is sending his admirable canvases to London for exhibition at the Leicester Galleries on May 19, and at the Ainslie

Galleries, N. Y., on December 1. Toward the close of December the Art Institute of Chicago will exhibit his work. The pictures now en route for London are chiefly snow scenes, fugitive effects and sea beaches, including his "Pierrot's Concert on the Sands" from the collection of M. Henry Marcel, Honorary Director of the National Museums of France. This picture is dated 1903. Mr. Horton is represented by several canvases at the Luxembourg and by others at the Carnavalet Museum, including the sketch for his painting of "General Pershing and the American Contingent Crossing the Place de la Concorde on the occasion of the Victory Parade of July 14, 1918," which is probably the only document of the kind in existence.

The Carnavalet Museum has been almost doubled in size by additional rooms now filled with remarkably interesting collections relating to the past history of Paris. All visitors to Paris who regret to see the more and more frequent demolition of historic houses and mansions will be glad to know that many of the best details of these old residences are carefully preserved in the new rooms at the Carnavalet, thanks to its late eminent conservator, Georges Cain. The Museum is becoming a sort of "expiatory chapel for Parisian demolitions," its Director says. Entire rooms from these ancient "hotels" may now be found at the Carnavalet, and among them are four exquisite salons from the Hotel de Breteuil, also called Hotel Fersen from its owner, that handsome, chivalrous young count who prepared the flight of Marie Antoinette, whom he so romantically adored. Among the numerous additions to the collections is a curious plan in relief of Paris in the sixteenth century, made by L. Hoffbauer and his son the painter, and given by Mr. Rodman Wanamaker. And the "Societe d'Histoire du Costume" has made a splendid donation of historical Parisian costumes of the most fascinating interest.

There will be an exposition of French landscapes, from Poussin to Corot, at the Petit Palais, beginning the end of April.

The painter who is most directly influencing foreign students in Paris at this particular moment is said to be Andre Lhote. This is good news, for Lhote respects law, order, construction, which result in discipline



from without until the yet unformed artist finds that self-discipline which always accompanies real talent. We realize the importance of influence upon foreign students when we read a recent statement that there are 40,000 painters at work in Paris of all nationalities, including Chinese, Japanese, at least one negro, etc. In short, everybody paints, but few are chosen.

Some noble panels for decoration of a private chapel in a chateau, by Georges Desvallieres, are on view at the Musee des Arts Decoratifs (Pavillon de Marsan). An artist who fought in the war and lost a son there, and much of whose work since has depicted the beauty and horror of the great sacrifice, Desvallieres has long ago proved himself an exceptional draughtsman and colorist.

Another interesting exposition is that of the "amiable art" of three brothers of the eighteenth century, known as "the Saint-Aubine." All are genuine artists, and each conserved an individual method and effect. Gabriel de Saint-Aubin's work predominates. His sketches, fine, alert, knowing, caught charming details that larger works let pass. His was a delicate sensibility. One quaint legend which he wrote under a design of figures is worth copying: "Dessine par Gabriel de Saint-Aubin, 4 Janvier, 1767, dans son lit au lever de l'aurore, par un temps de neige." An enchanting nude by Augustin de Saint-Aubin, "Venus et l'Amour," makes many contemporary nudes seem like animals of another race, if one may so speak.

Maurice Rostand, son of Edmond, has written another heroic drama, "L'Archange," in three acts and a prologue, based upon the noble and almost incredible career of the young aviator Guynemer (against the express wishes of the Guynemer family, it appears), which is being produced at the Theatre Sarah-Bernhardt, that long home of his father's "L'Aiglon." Its merits are admitted, but it is regarded by the best critics as decidedly wordy, and not great. Even Henry Bidou, master critic, is moved to this little pleasantry: "The fine verses! One hears them coming. There is a gentle sound of frying in the skillet, and hop!—the actor makes the alexandrine jump out like a hot cake. And the public applauds." Another play by M. Rostand, "La Mort des

Amants," will shortly be given at the Comedie-Francaise.

On the occasion of the Exposition of Modern Decorative Arts, the Comedie-Francaise will present a cycle of Moliere's plays, with new scenic effects, beginning with "L'Amphitryon" and "Monsieur de Pourceaugnac."

There is a new super-musical hall here, at the Theatre des Champs-Elysees, called "The Opera Music Hall," where recitations by poets are included in the "acts." Jean Richepin has already appeared, Paul Fort, the duly elected "Prince of Poets," has read from his excellent works, and Maurice Rostand is appearing there now. This is a new thing under the sun. Poets read considerably in public in Paris, but never before, that I ever heard of, at a music hall. The appearance of Richepin, Member of the French Institute, in this unusual setting reminds the writer of a long conversation with him last winter, in which he gave a most amusing account of the time he quite accidentally acted with Sarah Bernhardt for a number of nights as substitute for an actor who had fallen ill.

LOUISE MORGAN SILL.

	Paintings by Maurice
ST. LOUIS	Fromkes were on display at
NOTES	the City Art Museum during
	the month of May.

Also in honor of the George Inness centennial, an exhibition of his paintings were assembled in one of the special exhibition galleries. Besides "The Coming Storm" and "Storm on the Delaware," owned by the Museum, the collection included canvases from the Parson's collection, lent by Washington University, from the collection of William K. Bixby, Edward Mallinckrodt and Dr. Max Goldstein.

The year's series of story hours for children ended Saturday, May 23, with an attendance for the year of 3,035, which is four times as large as last year, when the attendance was 724. Forty-five prints were awarded to children for regular attendance.

During May the St. Louis Artists Guild held a memorial exhibition of paintings by Lilian Brown, whose work was characterized by a singular freshness and a delightful refinement of color.

The Friends of Local Art purchased from

the annual competitive exhibition of paintings by St. Louis artists "Salutation" by Edmund H. Wuerpel. It was given by the society to the Board of Education. Each year one picture by a St. Louis artist is purchased by the Friends of Local Art for presentation to the Board of Education. The Supervisor of Drawing in the public schools is consulted before the purchase is made, and after its acceptance the picture is circulated throughout the various schools.

The Convention of the Museum's Association was held in St. Louis, May 17 to 21. Sessions for serious discussion and for entertainment were pleasantly intermingled. Meetings for discussion of museum affairs were held at the Chase Hotel, the Educational Museum, the Jefferson Memorial where the Historical Museum is housed, and at the City Art Museum. Entertainments were given by the Zoological Society and Shaws Garden. Other diversions were a river trip on the city harbor boat, a trip to Cahokia Mound and a drive through the county followed by a luncheon at Sunset Hill Country Club which overlooks the Meramec Valley. Mr. William K. Bixby was chairman of the committee for arrangements, and Mrs. William Schevill, the chairman of the entertainment committee.

M. P.

Widespread interest in early American domestic crafts, given such an impetus by the opening of the American Wing at the Metropolitan Museum of Art,

was extended by the opening in February, of the Wallace Nutting Collection of early American furniture and ironwork, lent indefinitely to the Wadsworth Atheneum at Hartford, Connecticut, by the joint owners, Mr. Nutting and J. Pierpont Morgan. The collection, comprising about six hundred examples of handwrought ironwork: utensils, latches, cranes, etc., and about three hundred pieces of furniture, has been arranged according to logical periods in a series of rooms especially built for it in the Morgan Memorial.

The private view for the associate members of the Atheneum and their friends on February 16, which opened the collection,

was one of the most extensively attended affairs ever held at the Morgan Memorial. The President and trustees and their wives were hosts to about 1,500 guests, who viewed the various rooms and enjoyed a concert and refreshments in Tapestry Hall. An interesting little article on "Primitive Furniture" by William B. Goodwin, Curator of Colonial Arts, suggested by the Nutting Collection, appeared in the Atheneum's *Bulletin* for April.

#### THE CONNECTICUT ACADEMY

The Connecticut Academy of Fine Arts held its Fifteenth Annual Exhibition of oil paintings and sculpture at the Wadsworth Atheneum, in Hartford, during the last two weeks in April. The collection included one hundred and forty-five works and was upheld to an unusually high standard. Prizes were awarded as follows: The Charles Noel Flagg prize of \$100 to Gertrude Fiske of Boston, for a painting entitled "The Model"; The Alice Collins Dunham prize of \$25 to John Young-Hunter of New York for his portrait of Mrs. John Churchill; the Gedney Bunce prize of \$50 to John F. Folinsbee of New Hope, Pa., for a painting entitled "The Canal at Boat Hill," and the Cooper prize of \$50 to Edward C. Volkert for a painting entitled "A Jagg of Wood." In addition to these prizes, honorable mention was awarded paintings by Lee Lufkin Kaula, Edith Catlin Phelps, Paul Saling, Carl Lawless, Charles Vezin, and Harriet R. Lumis.

Opening with a reception tea on April 14 at the Brooklyn Museum, three notable water-colors and other works exhibited were presented simultaneously by the Brooklyn Institute of Arts and Sciences. The first comprised nearly six hundred water colors, pastels and original drawings by about one hundred American and European artists. The Museum placed most emphasis upon the water-colors. In this exhibition, each artist was represented by a group of his works, evidencing his style and range of expression more adequately, in the opinion of the trustees, than could one or two examples.





TYROLEAN DANCE BY PUPILS FROM ALLEN SCHOOL

25TH ANNIVERSARY

ART INSTITUTE, HOUSTON, TEXAS

The second exhibition was a group of sixty oil paintings and etchings by Count Louis Sparre of Stockholm, Sweden, whose life as an artist has been passed in Sweden, France and Finland, and whose works have been shown in the most important international exhibitions.

Forty-five paintings by the late Dorothea A. Dreier composed a memorial exhibition to her. She was a native of Brooklyn, and a pupil of Twachtman and Shirlaw. These three exhibitions continued on view until May 10.

IN NEW MEXICO Landscape paintings by James Scott, the Wisconsin artist who, after war service in France, remained there

for a period as director of art at the University of Baum, and etchings and aquatints by Bertha Jaques, were the most important exhibitions at the Museum of New Mexico during March. They were obtained through the interest of Mrs. J. G. Osborn, chairman of the Federated Women's Clubs of New Mexico, who aroused the interest of school children by offering a prize for the best essay on the two exhibitions. The themes of both were European. Several other exhibitions

at the Museum simultaneously with these were typically western in character. Artistic photography by Lewis Riley, 2nd, showed landscapes in the Pueblo and Navajo country as well as figures from Indian life and ceremony. A group of linoleum block prints by Juan Pino, a Pueblo Indian, depicted his native life. Wood-block prints by Charles Kassler, landscapes by William Murk and S. J. Guernsey were also displayed. Mr. Guernsey is primarily a scientist, but he has painted the Pueblo country with unusual skill.

Dr. G. M. Whicher of Hunter College, New York City, formerly Director of the Classical School of the American Academy at Rome, and General Secretary of the Archaeological Institute of America, lectured at the Art Museum on "Roman Cities of Northern Africa" in March. Illustrated talks were delivered by Edgar L. Hewett, Director of the Museum of New Mexico, before several Santa Fe organizations, comparing amphitheatres, stadia and similar structures in lands bordering on the Mediterranean, with ancient American structures of the same character. These talks aroused unusual interest in view of the plans under way for an Indian theatre at Santa Fe.

## ITEMS

## A COLLECTORS LEAGUE IN NEW JERSEY

A "Collectors League" linking all the museums, libraries, historical societies and similar organizations in the state of New Jersey, has been proposed by John Cotton Dana, director of the Newark Museum, with an offer to the various municipalities of an office in the new museum building. The collections with which these numerous bodies are concerned would be more readily available for exhibition purposes, similar to the collections of a single large institution, and each organization would be kept informed of the work of every other within the League. In addition, workers in art, science, history and other related subjects, would be kept cognizant of these collections, and their possibilities as helpful data in all branches of research.

## AT THE COLUMBUS GALLERY

A group exhibition of paintings by Eugene Speicher, Charles Rosen and Henry McFee was the feature at the Columbus Gallery of Fine Arts in April. Mr. Rosen's present connection with the Gallery's Art School enhanced the interest of his group.

A special exhibition associated with the feature comprised fourteen replicas of small Greek bronzes and nearly fifty etchings, lithographs and wood cuts by almost as many artists. Included among these were many so well known as Cezanne, Matisse, Picasso, Renoir, Redon, Denis, Gauguin, Toulousse-Lautrec, Steinlen, Augustus John, Davies, Hassam and Lanckes.

## ANNUAL MEETING OF THE GRAND RAPIDS ART ASSOCIATION

A new era of progress opened for the Grand Rapids Art Association when it held its annual meeting and luncheon on May 2 for the first time in its own home. Features of the occasion were the report of the retiring president, Mrs. Clarence S. Dexter, who had guided the Association through its period of building and equipment of the gallery, musical numbers and two art exhibitions: oils, water-colors and lithographs by Birger Sandzen, and an exhibit of graphic arts, sent out by the United States National Museum, an educational display of the

processes of making various kinds of prints, including the tools and explanations.

The appointment of Mrs. Mary C. Swartwout as director of the gallery places its work upon a professional basis. The gallery will remain open all summer, with two exhibitions to be on view from July 1: paintings by Martha Walter, and work of the Grand Rapids Camera Club, which has its studio and work-rooms in the Association's building.

## CONCORD'S ANNUAL EXHIBITION

The ninth annual exhibition of the Concord Art Association was shown during the month of May. Among the artists exhibiting were Frank W. Benson, Ernest L. Blumenschien, John E. Costigan, Marion Boyd Allen, Charles W. Hawthorne, Jonas Lie, Edward W. Redfield, Chauncey F. Ryder, W. Elmer Schofield, Gardner Symons and Edmund C. Tarbell, painters; and Robert Aitken, Paul Manship, Brenda Putnam, Anna Coleman Ladd, Edward McCartan, and the Serbian, Ivan Mestrovic, sculptors, to name but a few. A feature of the exhibition was a group of drawings by Lilian Westcott Hale.

*New Members Enrolled*

In response to an invitation from the President and Board of Directors the following persons have recently become Sustaining Members of The American Federation of Arts:

Mrs. C. B. Alexander.....	New York
Mr. George O. Carpenter....	St. Louis
Mr. Charles Clifton.....	Buffalo
Mr. Templeton Crocker.....	San Francisco
Mrs. C. M. Cooke.....	Honolulu
Mr. Charles A. Coolidge.....	Boston
Mrs. W. C. Eustis.....	Washington
Mr. Edsel Ford.....	Detroit
Mr. C. C. Glover.....	Washington
Mr. Joseph P. Grace.....	New York
Miss A. B. Jennings.....	New York
Mr. Edgar J. Kaufmann.....	Pittsburgh
Mr. Edward Mallinckrodt....	St. Louis
Mrs. William C. Rives.....	Washington
Hon. Elihu Root.....	New York
Mrs. William A. Slater.....	New York
Mrs. Edward T. Stotesbury..	Philadelphia
Mr. Harold H. Swift.....	Chicago
Mr. George P. Tweed.....	Duluth
Mr. J. H. Wade.....	Cleveland



## BOOK REVIEWS

**WITH PENCIL, BRUSH AND CHISEL:** The Life of an Artist, by Emil Fuchs. Published by G. P. Putnam's Sons, New York. Price, \$7.50.

Among the reflections which occur to the reader of this exceptionally interesting autobiography is, that the theory of an artist's ability to express himself through any medium, seems to hold true in this case in spite of the author's confession that it is his first literary attempt. The interest of the narrative is comparable to that of "The Americanization of Edward Bok," although the theme and manner of relation are totally dissimilar.

There is said to be a biological analogy of literary preference, according to which biography is supposed to hold chief interest for the oldest generation, which sits by the fire and dreams of former glories. But Mr. Fuchs' volume will dispel this illusion. It is capable of holding fascination for anyone who is old enough to read to himself. We may not agree with all of the author's ideas and tributes to certain people; but that doesn't decrease our pleasure in a thoroughly good story.

The recorded friendship and patronage of such famous men and women as Queen Victoria, Edward VII and Queen Alexandra, and the present rulers of England, of Paderewski, the late John S. Sargent and scores of others equally well known in all walks of life and professions, but too numerous to mention here, are part of the book's charm; for in spite of our protestations of democracy, we dote upon royalty and greatness in whatever form, or we would never, for instance, throng the streets for hours in order to catch a momentary glimpse of a visiting prince.

With the keen observation of the artist, Mr. Fuchs has noticed and recounted minute details dear to feminine readers about which not one man in a hundred ever writes: articles of clothing, menus and personal gestures. Punctuating the narrative at intervals are philosophical reflections, short and pointed but none the less acute, which grow out of some real incident. There is such a wealth of color and detail that it seems the author must have compiled his book from diaries.

One hundred and fifty illustrations, mostly reproductions of the writer's works in painting and sculpture, enhance the reader's enjoyment of the story which tells about them.

F. S. B.

**JACOB EPSTEIN; ALBERT RUTHERSTON.** Contemporary British Artists Series, edited by Albert Rutherford. Published by Charles Scribner's Sons, New York. Printed at the Mayflower Press, Plymouth, London. Price, \$2.00 each.

The series to which these two most recently published books belong, evidently aims to give as comprehensive a view as possible of the exponents of modern English art. Artists of the most diverse methods and temperaments have already been included. An appreciative essay concerning each artist by a writer who signs only his initials, precedes a "gallery" of excellent half-tone illustrations of the artist's work, which will play the most important role in forming the reader's opinion. The essay however, will do much to reconcile him to the artist's own viewpoint.

Jacob Epstein is not a sculptor whom one can ignore. He has displayed such versatility, such amazing vigor, that he must be reckoned with. But the reader is likely to wish that he would produce more sculpture of the character of "Dolores," a bronze bust of ripe beauty and undeniable vitality, which inspires only pleasurable feelings in the beholder. Others of his works, reproduced herewith, have the power to arouse repulsion if not actual antagonism, which however says something for their virility. One notes that the mask and bust of Epstein's wife are naturalistic and most pleasing; and one speculates as to whether she would permit her talented husband to immortalize her in any grotesque fashion, or whether he would have the desire to do so with a subject which must mean so much to him.

Albert Rutherford's originality takes quite a different trend from Epstein's. He is, of course, a painter, but this is not the essential element of dissimilarity. He veers toward the whimsical and at times frankly humorous manner, never acquiring the brutal ugliness or somber melancholy of Epstein. Hence, he is more apt to please the lay public even though his art exhibits strange manifesta-

tions. Much of his work is markedly decorative and is intended for such use, as seen in the series of fan designs, water-colors on silk, which are delicate, graceful and wholly in harmony with the idea of the dance or other social contact. All of the water-colors on silk reproduced in this volume are characterized by the decorative appearance of tapestry. Yet in such canvases as "The Brook" he manifests his complete mastery of traditional and realistic painting.

**NEW GUIDES TO OLD MASTERS: VOLUME VI, BERLIN-DRESDEN,** by John C. Van Dyke. Published by Charles Scribner's Sons, New York. Price, \$1.25.

This little handbook, which like others in the series, is of a convenient size to slip in one's hand-satchel or coat-pocket, is ostensibly for the use of travellers, in conjunction with catalogues published by the respective museums, and with the paintings before their eyes. The author, who is professor of art at Rutgers College, is an acknowledged authority on old masters and his opinions are always received with respect. He lists herein nearly 700 paintings of the Kaiser-Friedrich Museum and the Royal Gallery, with a concise criticism of each painting noted as he says, when he actually stood before it; and a short introduction concerning the museums themselves. In his lists of paintings he has followed a starring system, whereby great masterpieces are tri-starred. There are less than six so commended in the two collections. Dr. Van Dyke has not allowed sentimental emotion to interfere with his critical sense. The reader may at first feel the same sensation that is aroused when an up-to-date, intellectual youth makes ingenuous remarks about the wrinkles, baldness and shabby appearance of his grandfather. But this sensation will soon pass, and the traveller will see hitherto unnoticed points in each painting in an open-minded and clear-sighted way.

**"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1925.** Edited by C. Geoffrey Holme and Shirley B. Wainwright, with a Foreword by Frank Brangwyn, R.A. Published by The Studio, Limited, London. Price, \$2.00.

With the great International Exposition of Decorative Arts in Paris, about to occupy

a large part of the summer, centering world-wide attention upon the subject of art for utility's sake, this volume of *The Studio* appears at a most auspicious time.

"No art can ever be vital that does not get into the homes of the people. And good art is always good business," says Frank Brangwyn in his introduction. That art is getting into the homes of the people to an increasing extent is apparent from the numerous photographic illustrations of domestic architecture: exteriors, gardens, interiors and fireplace treatments of many beautiful new homes or remodeled old homes in England, America and on the Continent. The great fault of the volume is the certainty of discontent in store for the reader who may live in an apartment or in some utterly commonplace house, upon seeing these charming dwellings of people who have included art in their building plans. The most conservative charm, coupled with new manifestations of the various traditions of centuries of enduring architecture, are seen in the English and American examples. Those of Continental design are in many cases beautiful, but markedly different from the first named, having bizarre touches of startling modernism, which perhaps may be a prophecy of homes of the future. Editorial comment sums up the problems of the interior decorator and architect, of the designer and manufacturer when there is lack of cooperation between them.

The volume devotes equal space to industrial arts and crafts: furniture, ceramics and glassware, metal work, electric light fittings and miscellaneous allied subjects, which serve, as the editors point out, to "suggest how infinite are the openings for creative ability in the home environment.

"These things take their place as an intimate ingredient of everyday life and help to create an atmosphere which, consciously or subconsciously, relieves the harshness of this age of bent tin, finally compelling an acknowledgment of beauty as one of the greatest civilizing agents."

This book is mainly composed of illustrations, 450 half-tone plates and 8 full-page color plates, supplemented by concise and pointed editorial notes.







SYDNEY TYLER

SON OF MRS. GEORGE F. TYLER

BY

JESSIE WILLCOX SMITH